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HISTORICAL ACCOUNT

OF

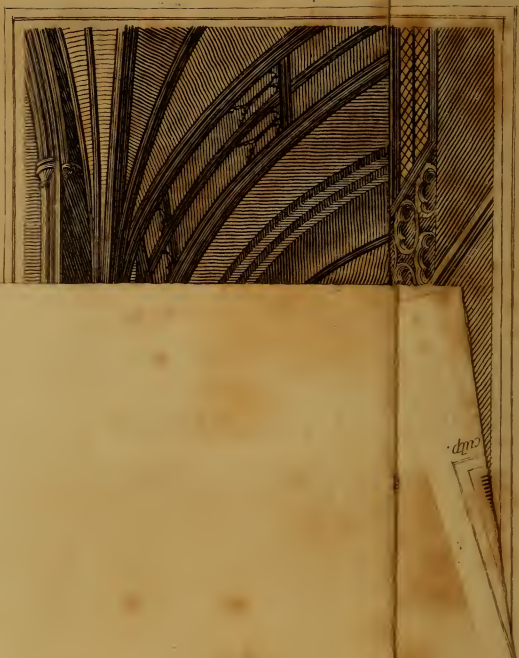
WINCHESTER CATHEDRAL.

Jn.° Carter del. Winchester 1800.

Jn.° Basire Sculp.

'An interior View' of Winchester Cathedral to the West'.

Published by Jn.° Britton, Winchester Yard, [illegible]



Milner, John.

MILNER'S

HISTORICAL ACCOUNT

OF

WINCHESTER CATHEDRAL,

WITH A

SUPPLEMENT,

DESCRIBING

THE ALTERATIONS AND REPAIRS.

Redditus his primum terris tibi, Christe, *sacravit*
Sedem hanc Birinus, *posuitque immania templa.*
ÆNEID, l. v.

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HISTORY AND DESCRIPTION

OF

WINCHESTER CATHEDRAL.

CHAP. I.

Antiquity of Winchester Cathedral.—Foundation of it by King Lucius.—Its Situation, Architecture, Dimensions, and Title.—First Destruction of the Cathedral, and second Building of it in the time of Constantine.—Its fate at the Saxon Conquest.—Re-built with great magnificence by the two first Christian Kings of the West Saxons.—Again re-built, enriched with Crypts, and dedicated by St. Ethelwold.—Occasion of its being re-built for the fourth Time after the Norman Conquest.—The Style and Order in which this Work was carried on.—Description of the Parts of it which still remain.—The Saxon Work, at the East End, replaced with early Gothic, by Bishop Godfrey de Lucy.—His Workmanship ascertained. Errors of former Writers.—Edington undertakes to repair the West End in the improved Gothic Style.—His Work pointed out.—Errors of Bishop Lowth.—The genuine History of Wykeham's Works in the Cathedral.—Description of the Works of Bishop Fox and Prior Silkstead, at the east end of the church, in the 16th Century.

THE sacred edifice before us is perhaps the most venerable and interesting object within the compass of the island, now that Glassenbury is destroyed; whether we consider the antiquity of its foundation, the importance of the scenes which have been transacted in it, or the character of the personages

with whose mortal remains it is enriched and hallowed. The ancient historian of this cathedral,(1) quoting authors whose works were extant in his time, and who appear to have lived several centuries before him,(2) informs us that this religious structure was first built by our British prince, Lucius, in the second century of the Christian æra, being the first royal personage in the world who had the courage to profess himself the disciple of a crucified master; and that he distinguished this, among similar foundations, by peculiar marks of his respect and munificence. Indeed, if we can depend upon the accuracy of the dimensions set down by these ancient authors, our cathedral, celebrated as it now is for being superior in length to all the other churches of the kingdom, is still by no means equal in this or in any of its other proportions to those in which it was originally built by its first founder, Lucius.(3) As the Grecian architecture was

(1) Thomas Rudborne, one of the monks of this cathedral in the middle of the 15th century, cited by Usher in his Primordia, Cressey, Stephens, &c. now published by Henry Wharton in his Anglia Sacra, vol. i.

(2) For the numerous authorities made use of in this publication, the reader is referred to the History and Survey of Winchester,

(3) Rudborne, Hist. Maj. l. i. c. 6, whom Usher and

then perfectly understood and practised, and as South Britain was at the same time in the highest state of civilization and refinement, we cannot doubt of the cathedral's being built in that style; though Rudborne and his authorities assure us that its form was the same that it has ever since worn, namely, that of a cross.(1) Together with the church itself,

Stephens follow, tells us, on the authority of Moratius, that the church built by Lucius was 209 paces long, which, according to the computation of one of the above-mentioned writers, must at least be equal to 600 feet. The same author tells us that the church was 80 paces broad, and 92 paces high. According to this account, supposing, what is probable, that the structure did not extend so far as it does at present to the west, it must have reached to the east a certain space into Colebrook-street, in a part of which we learn that there was a Pagan temple of Concord, as there was another dedicated to Apollo, not far from thence, in a southern direction. It does not appear from this account that Lucius was at liberty to destroy these Heathen temples, though he built a Christian church near them. In confirmation of the conjecture stated above, that the cathedral built by Lucius extended farther to the east than it does at present, it is proper to mention that, at the bottom of the stream which was made by St. Ethelwold in the 10th century to run near the east end of the church, there are at present, or were lately, foundations of large walls, in the same direction with it.

(1) 'Ab uno cornu, ex transverso ecclesiæ in alterum, erant 'passus 180.'" Rudb. Hist. Maj. l. i. c. 6, ex Moratio. Numerous and magnificent churches were built, during the second and third centuries, in different parts of the Roman empire, where Christianity was not so much encouraged as

this religious prince must have built a baptistery, which, according to the discipline of those times, was always a distinct and separate building, and we are assured that he erected an extensive mansion(1) for the habitation of the clergy, whom he liberally endowed to perform divine service in this cathedral of Venta Belgarum. The church being finished, was dedicated in honour of *The Holy Saviour*, by the British apostles, Fugatius and Duvianus, sent hither from Rome at the request of Lucius, by pope Eleutherius, who also ordained a prelate for this see, by name Dinotus.

When this noble basilic had subsisted about 120 years, it was levelled with the ground; and the clergy belonging to it, except a few who saved themselves by flight, were martyred(2) in the great persecution raised by

it was in Britain. See Le Brun, Messe Expliq. tome ii. Bingham's Christian Antiquities, book viii. The forms of these primitive churches were various; oblong, octagonal, round, and in the shape of a cross. In particular, the magnificent church of the Apostles at Constantinople, which was encrusted with marble, ceiled with plates of gold, and covered with tiles of gilt brass, was of the last-mentioned shape. Euseb. Vit. Const. S. Greg. Nazian. Bingham Ecc. Antiq.

(1) According to Rudborne it must have been nearly 600 feet in length and 120 in breadth, being situated considerably more to the east than the monastery of later date.

(2) Rudb. Hist. Maj. l. i. c. iv.—This writer takes

Dioclesian towards the conclusion of the third century; which raged with equal violence against the Christians in every other part of Britain, and of the whole Roman empire. This storm being appeased when Constantius Chlorus assumed the purple, the cathedral of Venta was a second time re-built; being finished, at the latest, in 313. (1) But this work being now executed, not at the expense of an opulent prince, as had been the case before, but by the contributions of private Christians, who, during the late persecution, had been impoverished, and reduced even to live in the forests; the structure was much less extensive and magnificent than it had been. The form and architecture of it, however, were the same that have been mentioned above; but as the art of building had greatly declined between the reigns of Antonius and Constantine, (2) so we

great pains to persuade us that they were monks of an order anterior to the ages both of St. Benedict and St. Antony, namely, those instituted by St. Mark at Alexandria. It would be a loss of time to confute an account so glaringly improbable.

(1) Rudborne says, the church was re-built 22 years after its destruction, or in the year 293; but it is remarked, in the History and Survey of Winchester, vol. i. p. 49, that this author has set his chronological scale above 20 years too forward.

(2) This is manifest from an attentive examination of the architecture of Constantine's triumphal arch at Rome.

may rest assured that the second structure was inferior to the first in beauty as well as in extent. At this time Constans was bishop of Venta, who consecrated the new basilic in honour of St. Amphiballus, the instructor of St. Alban, and his fellow sufferer in the late persecution. When this city fell under the power of our Pagan ancestors, the West Saxons, about the year 516, all its clergy, together with the lay inhabitants, were swept away in one promiscuous slaughter. The cathedral itself, however, instead of being destroyed by the victorious Cerdic, was repaired by him, and turned into a temple of his native gods, in which he caused himself to be solemnly crowned king of the West Saxons in the year 519.

Upon the conversion of Kinegils, who, with a great part of his subjects, embraced the Christian faith in 635, at the preaching of St. Birinus, the envoy of pope Honorius, the ancient cathedral was still subsisting, though profaned, as we have said, by pagan rites; and therefore might, with more ease and propriety, have been again applied to the purposes of a Christian church, than could these heathen temples, which the Saxons themselves had raised, and which pope Gregory had nevertheless permitted to be consecrated to the worship of the true God. But the

royal convert, being inflamed with zeal for his religion, and gratitude towards his instructor,(1) was resolved upon re-building this, which was always intended to be the principal cathedral of the west,(2) with the greatest magnificence in his power. He was actually employed in executing this religious design, having taken down the former fabric, (3) and he had collected an immense quantity of materials for the work, when he was carried off by death; and the building, as we have stated, was interrupted for a few years, until at length it was completed by king Kenewalch, the son of Kinegils, upon a scale of extent and with an elegance which seems to have been

(1) "Iste (Kinegilsus) dedit S. Birino civitatem Dorcacestriam ut sederet interim in ea, donec conderet ecclesiam tanto pontifice dignam in regiâ civitate." Annales Wint.

(2) "In votis ejus (Kinegilsi) erat in Wintonia ædificare templum præcipuum, collectis jam plurimis ad opus ædificii." Annal. Wint.—"Eodem tempore (an. 544) Kenewalchus sedem episcopalem in Wintoniâ fundavit." Mat. West.

(3) "Incœpit fundare ecclesiam cathedralem Wynton, destruens illud templum Dagon quod Cerdicus construxerat." Rudb. Hist. Maj. l. ii. c. i.—It is the opinion of Burton, Camden, and other highly respectable antiquaries, that the mass of ruins at the west end of the present cathedral, formed part of the building belonging to this ancient cathedral—an opinion which we can by no means assent to.

unprecedented in this island since the Saxon conquest. Our apostle, St. Birinus, had the satisfaction of seeing this royal foundation completed before his death, and consecrating it in person; which he performed in the name of the Holy Trinity, and of the apostles, St. Peter and St. Paul, in 548, a short time before his happy dissolution.

During the fifty years which had intervened since the first preaching of the gospel to the Saxons, our ancestors had, by the instruction of their preacher,(1) and their frequent intercourse with France and Italy, abandoned their former rude style of building: the materials of which, even in their churches, were only the trunks of trees, sawn asunder and placed beside each other, with a covering of thatch; (2) a style of building, which at the time we are speaking of, still prevailed in the northern part of the island; and they quickly learnt, not only to build with hewn stone, but also to cover their churches with lead, to glaze the windows of

(1) "Curavit rex (Edwinus) docente eodem Paulino, majorem, ipso in loco, et augustiorem de lapide fabricare basilicam." Bede, Ecc. Hist. l. ii. c. xiv.

(2) Hen. Hunt, Hist. l. iii.—"Ecclesiam, more Scotorum, non de lapide sed de robore secto totam composuit, atque arundine texit. Idem, l. iii. c. xxv. Idem, l. v. c. xxii.

them, and to adorn them with religious paintings. (1) The person who contributed most to the introduction of these arts into the island, was the famous abbot, St. Bennet Biscop; who, being the intimate friend and occasionally the guest of Kenewalch, no doubt assisted him with his own talents and experience, as also with the skill of the artists whom he procured from abroad, in building the cathedral of this city in that superior style of elegance in which it is said to have been raised. If we admit, what seems hardly credible, that the ground plan of Kenewalch's cathedral was as extensive as that which was afterwards raised by Walkelin, after the Norman conquest, or, in other words, as extensive as it is at the present day; yet we may rest satisfied, from the improvements that were made in our national architecture at the last mentioned period, that it was by no means equal to it in loftiness and magnificence. This structure, thus raised, remained unimpaired until the first conquest of the island by the Danes, after the death of our renowned St. Swithun; when this city falling

(1) The church of Weremouth was ornamented with pictures of the Blessed Virgin Mary, of the Apostles, and of the Visions in the book of the Revelations, by its founder, St. Bennet Biscop, as Bede expressly says, in his History of the Abbots of that Monastery.

into their hands, the cathedral clergy were all massacred, and the fabric itself, in all appearance, suffered great damage; as we find, soon afterwards, a particular provision made by one of its bishops for repairing it. It is not to be supposed that the famous Saxon architect, St. Ethelwold, who built so many churches and monasteries in different parts of the kingdom, would neglect the cathedral of his own see, and of his native city; on the contrary, we are assured, that it was an object which he had very much at heart, to re-build it from the ground. This he accordingly performed with great diligence, obliging his monks to assist in the work. He, at the same time, enriched it with its subterraneous crypts, which it before had wanted;(1) as also with the stream of water, which he introduced into the principal offices of the monastery, as he did other streams into different parts of the city. He lived to complete this great undertaking; which being done, he, in the year 980, consecrated the new structure with great so-

(1) Crypts, called also *Confessiones* and *Martyria*, were subterraneous chapels, which were usually dug under the principal churches, and at first appropriated to the burial of the martyrs or other saints. Hence they were places of great devotion, and, being provided with altars, mass was sometimes celebrated in them.

lemnity in the presence of King Ethelred, St. Dunstan, archbishop of Canterbury, and eight other bishops. It was dedicated under the same title of St. Peter and St. Paul, which St. Birinus had conferred upon it; but the body of St. Swithun, having a little before been transferred from the church-yard, where it had been buried in conformity with his own directions, into the church itself, in which a sumptuous shrine had been provided by King Edgar for its reception, and the whole kingdom resounding with the fame of the miracles wrought by his intercession; it was thought proper to add the name of this saint to those of its former patrons; which title, for the reason just mentioned, soon becoming highly celebrated, the cathedral itself and the priory belonging to it were henceforward, down to the time of Henry VIII. distinguished by the name of St. Swithun.

It is probable that the structure of St. Ethelwold was of no greater height and extent than that of Kenewalch; and, indeed, that the former not only made use of the loose materials of the ancient building, but also incorporated such parts of it as he found of sufficient strength to be left standing. It is the opinion of a learned antiquary, that a considerable part of this Saxon cathedral, built by St. Ethelwold and King Edgar, is

still in being; namely, the low-built aisles at the east end of the fabric, where the tombs of Beaufort and Waynflete are now seen:(1) but his assertion, that the style of the architecture here is more simple and confined thon that of Walkelin, is manifestly erroneous, whether we examine the inside or the outside of the building in question. It is not, indeed, so lofty as the transepts are, which are unquestionably the work of Walkelin; but neither are the chapels behind the high altar in other cathedrals so lofty as the transept and naves of them are, being considered as rooms distinct from them. Independently, however, of this reasoning, the architecture of these aisles, as we shall see, bespeaks a much later date than that of the Norman Walkelin. All then that remains visible of the works of St. Ethelwold, are the crypts themselves, or the chapel under the part that we have been speaking of; the walls, pillars, and groining of which remain in much the same state as that in which he left them,(2) and are executed in a firm and

(1) Description of the City, &c. of Winchester, by the Rev. Thomas Warton, p. 63.

(2) The chief alterations in them, of a later date, are the following:—1. A new crypt, with pointed arches, has been made under the eastern extremity of the Lady Chapel. —2. Several masses of masonry have been raised in various

bold, though simple and unadorned manner, which gives no contemptible idea of Saxon art.

It is impossible to suppose that a church, which had been built by so able an architect, and in so substantial a manner, could want re-building in less than a century, when bishop Walkelin actually undertook this great work. It is true it had, during this time, fallen a second time under the pagan Danes; but as the city, on this occasion, surrendered itself to them without any resistance, so it seems now to have been exempt from any signal devastation. At all events we may be assured, that whatever damage the impious Swayne might have done to the cathedral, his religious son, Canute, one of the chief of all its royal benefactors, amply repaired. It was not, then, from any real necessity for such a work, that our first Norman bishop re-built the cathedral; but the fact is, the Normans in general, being a refined and

parts of them, either to form sepulchres for bodies, the monuments of which are above, or to support the fabric over them, which in these parts is exceedingly defective.—3. A great quantity of rubbish and earth has accumulated on the pavement which covers it, as also the bases of the pillars.—4. The entrance into them, through the Holy Hole, has been obstructed by bishop Fox, and another has been made by him from the Water Close, under the south-east aisle of the fabric.

high-spirited people, held the Saxons, with all their arts, learning, and whatever else belonged to them, in the most sovereign contempt. In particular, they almost every where threw down the chief churches of the vanquished people, and re-built them in a more noble and magnificent style, which they had learnt in their own country.(1) As the bishopric of Winchester was undoubtedly the first in England in point of wealth, and about this time synodically declared to be the second in point of dignity; so Walkelin, whose mind was not less noble and vast than that of his relation, the Conqueror, took pains that its cathedral should not be inferior to those which several other bishops, his countrymen, were at the same time erecting in different sees. We are enabled to form some idea of the greatness of the work in hand, and of the ardour with which he prosecuted it, from the adventure mentioned in the History and Survey of Winchester, vol. i. p. 195, of his cutting down a whole forest, in order to supply part of the timber necessary for completing it. It was not, however, the church alone that this prelate undertook

(1) "Videas ubique in villis ecclesias, in vicis et urbibus monasteria, novo edificandi genere, exsurgere." Will. Malm. De Reg. l. iii. "Monasteria surgebant, religione vetera, ædificiis recentia." Ibid.

to re-build, but also the extensive and numerous offices of the adjoining monastery, all which he actually completed at his own expence: so that amongst all the great and munificent prelates, who have been founders and benefactors of this cathedral, the name of Walkelin undoubtedly claims the first place; and, as a celebrated historian says, will remain immortal, like the works which he has made, as long as an episcopal see shall remain at Winchester.

To understand, in a distinct manner, what works were actually executed by Walkelin, and to reconcile certain apparent contradictions in our Winchester annalists and other ancient writers, it seems necessary to admit the following particulars. The Saxon church built by Kenewalch, and re-built by St. Ethelwold, had the same limits to the east that the church has had ever since;(1) but it did not extend so far towards the west, probably by 150 feet, as Walkelin afterwards built it.(2) In consequence of this

(1) We may be assured that St. Ethelwold's church did not reach beyond the stream of water which he introduced into the monastery. Now the present fabric reaches almost to the border of it.

(2) Not to mention the great improbability that the low Saxon church was 550 feet long; there are other arguments, drawn from Rudborne and Malmsbury's account

scale of the ancient church, its high altar, (1) tower, (2) transept, and the habitations of

of the relative situation and extent of the New Minster church, which was parallel with the cathedral, and of the old cemetry or church-yard, which seem to prove that the Saxon church did not extend so far to the west as it does at present.

(1) It is plain, from the Winchester Annalist, that there was a high altar of the ancient church, which co-existed with that of the new church, and which therefore must have stood to the east of it. Vid. An. 1024.

(2) That there was a tower belonging to the Saxon church, situated to the east of the present tower, and which continued long to exist with it, is probable, not only from the general scale of the building, but also from the following circumstances. The tomb of William Rufus stood under a certain tower of the church, which falling down, covered it with ruins. But this tomb neither now is, nor appears ever to have been, under the present tower, which, as Rudborne remarks, was built in too firm a manner to have fallen down so soon after its erection. 2dly, We are told by the Annalist, that in 1214 the weathercock (flabellum) falling from the tower, broke the shrine of St. Swithun, which must have stood near the high altar; now it was impossible that any heavy substance falling from the top of the present tower should come near that situation. We are sensible that the present hypothesis does not agree with that of Rudborne, who is embarrassed to account for the circumstance of the tower falling upon Rufus's tomb. Ang. Sac. vol. i. p. 271. But, in admitting his facts, we are not obliged to follow his conjectures, which may be seen in the passage here quoted. What is advanced above, seems to be the only way of reconciling Rudborne with himself, who in a preceding passage, p. 256, has told us: "Walkelinus episcopus fieri fecit turrim ecclesiæ Wintoniensis ut modo cernitur."

the monks, were considerably more to the east, than they were afterwards placed. Walkelin began his work by taking down all that part of the church which was to the west of the aforesaid tower; in the place of which he built up from the foundations the present large and massive tower, which hence bore his name, the lofty and capacious north and south transepts, and the body of the church of the same height with them, and reaching to the full extent of the present fabric. He also built new cloisters, with all the other offices requisite for a cathedral monastery: such as a chapter-house, dormitories, a refectory, kitchen, &c. in the situation which they ever afterwards held, on the south-west side of the church. In effecting this latter work, he was under the necessity of taking down the western end of the ancient monastery, yet so as to leave a sufficient part of it and of the church itself standing, for the dwelling and the regular exercises of the monks. The whole of this great work was completed within the space of fourteen years, having been begun in 1079, and finished in 1093, in which year, on the 8th of April, the monks went in triumph from their old to their new monastery; on which occasion a great solemnity was held, which was graced with the

presence of most of the bishops and abbots of England. On the 15th of July, in the same year, it being St. Swithun's festival, the shrine of that saint was carried in procession from the old high altar to the new one, a distance probably of not more than forty feet, but which was, no doubt, lengthened by making the usual circuit of the cloisters. In the course of the year, Walkelin took down the offices which had been left standing of the ancient monastery, as also the transepts, and whatever else remained of the ancient church, except the old high altar and the eastern aisles, in the centre of which it was placed. In the next year it is probable that the old high altar, being no longer necessary, was removed, as certain relics of St. Swithun, and those of several other saints, were then found under it.

We have abundant specimens remaining of the work of the above-mentioned Norman prelate. The most conspicuous of these is the square massive tower, 140 feet high, and 50 feet broad; which is seen at the present day, in as perfect and firm a state, to all appearance, as when it was first built, 700 years ago, and which was celebrated in ancient times for being the firmest in all England. It bears intrinsic evidence of the age in which it was built, in the general

simplicity and massiveness of its architecture, in its circular windows adorned with the chevron and billetted mouldings, and in the capitals and ornaments of its pillars. It is frequently asked, why a tower of such great strength is destitute of a steeple? The fact is, it was built before steeples were invented, these being the natural growth of the pointed arch, as we shall elsewhere show. The purposes which it was intended to answer were, in point of use, to serve as a lanthorn to the choir, which actually stands in need of such a contrivance, and, in point of effect, to give an idea of height when viewed from the inside; a proportion which, no less than length, the Normans affected to carry, as far as possible, in their sacred edifices. That such were the purposes of the tower, is clear from the inside of it; as in both its stories above the present ceiling, and up to its very covering, it is finished with the utmost care, and embellished with various ornaments, chiefly those above-mentioned. The lower of these stories, if not the whole of the tower, was actually open until the reign of Charles I. The two transepts are also the work of Walkelin; and though they have been the most neglected of any part of the fabric, yet are they in a far more firm and secure

state than any portion of the building that is of a later construction. It is necessary, however, in viewing this and other ancient fabrics, carefully to distinguish the original work from the alterations which have since been introduced into them. Of the former sort are the walls up to the very summit of them, with their thin perpendicular buttresses, and their narrow simple mouldings; as also their interlaced archwork on the upper part of the south transept above the clock, forming, perhaps, the first rudiment of the pointed arch extant in England. Of the same date and workmanship are the whole of several windows in both transepts; being large and well proportioned, with circular heads ornamented with the billetted moulding, and supported on each side by a plain Saxon pillar, with a rude kind of square frieze and cornice, resembling those which are seen between the lights in the tower. The alterations that have been introduced into the transepts, since the time of Walkelin, are chiefly found in the windows. A great proportion of these have been changed, at different periods, and in various styles and fashions. In many of them, the circular arch and billetted moulding are left to remain, and a pointed window, with Gothic mullions, is inserted under them. In others,

these have been quite taken away, and a pointed arch has been made to receive the Gothic window. In like manner the St. Catharine's wheel, on the north front of the said transept, is evidently of later date than the Norman founder.

The next of our bishops who signalized himself in repairing his cathedral, was that eminent prelate, Godfrey de Lucy. In the course of a century after the death of Walkelin, we may suppose that the Saxon work, which the latter had left remaining to the east of the high altar, with the small tower over it, was become out of repair; he accordingly rebuilt them in the architecture of the times, commencing with the tower, which was begun and finished in the year 1200.(1) He then formed a confraternity or society of workmen, with whom he entered into terms for completing the other repairs, which he was desirous of making; namely for re-building the whole east end of the church, with the Lady Chapel,(2) as far as

(1) "Anno 1200, inchoata est et perfecta turris Wintoniensis ecclesiæ." Annal. Wint.—Independently of the many positive assertions of Rudborne, that the present great tower was built by Walkelin, the style of it, as we have intimated, proves this. There must have then been a smaller tower to the east of it, originally built by the Saxons, and now re-built by de Lucy.

(2) In the epitome concerning the bishops of Win-

that anciently extended.(1) This he required to be performed in the course of five years, dating from the year 1202.(2) In the mean time, this prelate having paid the debt of nature, in 1204, was buried in the centre of his own works, as was usual in such cases. It might seem impossible for a person, who is ever so little skilled in the different periods of our sacred architecture, to overlook the workmanship of De Lucy, so strongly characteristic of the age in which it was executed; yet this has been done by two celebrated authors of modern times, who have treated of the antiquities of Winchester: one of whom has indiscriminately attributed this, with the other parts of the fabric westward of it, to the Norman Walkelin;(3) whilst the other, more inconsistently ascribes,

chester, Ang. Sac. vol. i. p. 286, is a mutilated sentence, which seems to refer to the works of De Lucy in the cathedral, and to imply that he rebuilt the church and vaulted it, together with the wings, from the high altar to the altar of the Blessed Virgin, at the east end, viz. "Ad altare B. Mariæ ad finem cum alis voltam."

(1) It is easy to discover the addition made to the Lady Chapel in the 16th century.

(2) These confraternities of church builders may perhaps have been the origin of Freemasons.

(3) "The whole fabric then standing (in Wykeham's time) was erected by bishop Walkelin," says bishop Lowth; and, in support of his opinion, refers to the passages in Rudborne which we have quoted above; by various parts of which it is clearly confuted.

a still earlier date to it, and supposes it to have been built by the Saxons.(1) However, there is no person that is a judge of these matters, who, viewing the low aisles of the church, at the east end of it, there sees, both on the outside of it and in the inside, the ranges of short pillars supporting arches, formed of the upper part of a trefoil; the narrow oblong windows in different compartments, without any mullions; the obtuse angle or lance-like heads of these and of the arches themselves; the clusters of thin columns, mostly formed of Purbeck marble, with bold and graceful mouldings on the capitals and bases; together with the intermingled quatrefoils, inscribed in circles by way of ornament; there is no such person, we repeat, who will hesitate to pronounce that the said work was executed in the same century with Salisbury cathedral,(2) namely,

(1) "I am persuaded that the low-built aisles, at the east end of the choir, existed before the time of Walkelin, and are a part of the old church, erected by the Saxon kings." Description of Winchester, &c. by the Rev. Thomas Warton, p. 63.—This author, when he wrote thus, had probably not paid that attention to ancient architecture, which he afterwards displayed in his notes on Spencer's Fairy Queen: as the assertion above quoted is in direct opposition to the characteristical rules there laid down by him.

(2) Upon comparing together the work of our Godfrey de Lucy, particularly in the ancient part of the

in the 13th, that in which Godfrey de Lucy died.

In consequence of the works of Bishop Godfrey, at the east end of the church, this part, though less lofty, was far more ornamented and beautiful than the main body of the church was; whose plain walls, huge unadorned pillars, and naked timbers in the roof, appeared more poor and contemptible from the contrast. But when, by degrees, the Gothic architecture(1) which was in its infancy at the beginning of the 13th century, had attained to its maturity in the middle of the 14th; and when so many other churches throughout the kingdom shone forth with all the magic beauty of tracery vaulting, spreading columns, shelving buttresses, tapering pinnacles, canopied niches, statuary

Lady Chapel, with that afterwards executed by Richard Poore at Salisbury, we clearly see that the former served as a model for the latter. We must not omit to mention, that some windows of a later date have been inserted in a part of this building, no less than in that of Walkelin.

(1) The writer makes use of the term *Gothic* for the architecture in question, as being generally received; though he is sensible that the term was introduced for the purpose of bringing this style of architecture into contempt, by real Goths and Vandals, the destroyers of the venerable and curious monuments of preceding ages, in the 16th century. Many learned persons now include all the different periods of the pointed architecture, under the general name of the *Norman* style.

friezes and corbels, ramified mullions, and historical windows; it was not fitting that the cathedral of this opulent and dignified bishopric should remain destitute of such admired and appropriate improvements. This was the real cause of the great work that was carried on at the time we are speaking of, namely, during the middle and the latter part of the 14th century. Not that Walkelin's work was, in the space of 300 years, become decayed and insecure, as a learned author tells us;(1) since the corresponding parts of that very building, namely, the transepts, after having stood 400 years longer, are still the firmest parts of the whole fabric. The prelate who first took this great work in hand, was not, as is generally supposed, William of Wykeham, but his predecessor William of Edington, who was treasurer and Chancellor to Edward III. It is incontestible, from his will made and signed in the year of his decease, that he had actually begun, and undertaken to finish, the rebuilding of the great nave of the church, though he only lived to execute a small part of it. This consisted of the two first windows, from the great west window, with the corresponding buttresses, and one pinnacle on the north side of the church;

(1) Lowth's Life of William Wykeham, p. 209.

as likewise the first window towards the west, with the buttress and pinnacle on the south side.

The celebrated biographer of William de Wykeham has given a detailed account of the great works executed at the cathedral by that prelate, which contains much useful information, and also many mistakes. It appears that the prior and monastery, by an authentic deed, acquitted the bishop of all obligation of executing the work which he had taken in hand, and acknowledged that it proceeded from his mere liberality and zeal for the honour of God; they agreed to find the whole scaffolding necessary for the work, and gave the bishop free leave to dig and carry away chalk and sand from any of their lands, as he might think convenient and useful for his purpose; besides allowing the whole materials of the old building to be applied to the use of the new. He employed William Winford as his architect, and Simon Membury as his surveyor; whilst John Wayte, one of the monks, acted as comptroller on the part of the convent. In these and other particulars, as far as they tend to show that this illustrious prelate repaired, and in a certain sense re-built the main body of the cathedral, from the tower to the west end, in that new invented spe-

cies of architecture called the Gothic, the learned biographer is supported by incontestible records; but when he asserts that, to effect this, he took down the whole former fabric, he is clearly in an error. For let any one compare the buttresses, pinnacles, and windows which we have ascribed above to Edington, with the others in the same range, which are the undoubted work of Wykeham, and then say whether it is possible that they can be all the work of the same architect. The four buttresses of Edington, three on one side and one on the other, have a greater number of breaks than those of Wykeham; his two pinnacles, one on each side, are thicker and heavier than those of his successor; finally, his three windows, two on the north side and one on the south, do not range with the rest of the under windows; they are not of the same form with them, being lower and wider, and they do not correspond with them in the number of their compartments, those of Edington having four in a row, whilst those of Wykeham have only three. But not to multiply words in a matter so evident, though hitherto overlooked, we may clearly trace, in the different colours of the stone, and in a new set off a little above the two windows on the north side, where the work of Edington ended, and where that of Wykeham began.

Nor is it even true that "he took down the whole of Walkelin's work, or at most only left sixteen feet of the lower order of pillars belonging to it standing;" for the original Norman pillars may be traced, not only at the steps leading up to the choir, where there was a sufficient reason for not casing them, but aloft, amidst the very timbers of the roof, on both sides of the nave, throughout the greater part of its extent, corresponding, in every respect, with those which are still seen reaching up to the timbers in the transepts. In like manner the pointed arches between the columns on the first story will be found, upon a close inspection, from the inside of the work above the side aisles, not to have been originally built in that manner, but to have been formed by filling up and adapting to that shape the old semi-circular arches of Walkelin's second story; the form of which may also be seen in the cross aisles.

(1) If this discovery diminishes in some

(1) An alteration which has taken place in the slype, still further confirms the writer's system in opposition to that of Bishop Lowth. On taking down part of a wall or buttress, adjoining to the west door of the cathedral leading into the Close, part of the circular moulding, with the billetted ornaments, in the original workmanship of Walkelin, was discovered and is still to be seen; the stone appearing remarkably fresh from the above-mentioned circumstances.

small degree the credit of Wykeham's munificence, in regard to his cathedral, it increases that of his prudence, economy and skill. For in the system here advanced, that this celebrated architect preserved as much of the Norman building, particularly of its nave, as he found he could fashion into a Gothic form;(1) (which will be found to have been the case in most of our Gothic cathedrals that have been built by the Normans:) a sufficient apology is offered for the undue massiveness of the columns, which arises from the necessity of casing the ancient round pillars with Gothic clusters; whereas it would evidently be a pitiful economy to sacrifice the beauty and gracefulness of such a magnificent fabric, merely for the sake of retaining sixteen feet of the ancient pillars, as this learned author supposes.(2)

(1) It appears also, upon examining the timbers of the roof, that the west end of them has at some period, most probably within the last three centuries, been on fire and in part consumed. Whether this accident happened by lightning or culinary fire, does not appear.

(2) In the instrument executed by Thomas, prior of St. Swithun's to Wykeham, concerning his chantry, speaking of the latter's works, in the cathedral, he says, "Suam et nostram ecclesiam Wynton ipsius gravibus sumptibus et expensis decentissimè et honestissimè a fundamentis *reparavit* ac etiam *renovavit*." Lowth, Append. n. xvi. Chaundler on the same subject says, "Corpus dictæ ec-

The west end of the cathedral was now complete in its kind; but the eastern part of it, from the tower to the low aisles of De Lucy, was far from being conformable to the rest, consisting of the Norman work of Walkelin, repaired and decorated at subsequent periods, in the same manner as we see different windows of the transepts have been; when that great and good prelate, Fox, at the beginning of the 16th century, undertook to rebuild it; which he accordingly performed,(1) with all the finished elegance that Gothic architecture had by this time acquired. Indeed it is impossible to survey the works of this prelate, either on the outside of the church or in the inside, without being struck with their beauty and magnificence. In both of them we see the most exquisite art employed to execute the most noble and elegant designs. We cannot fail

clesiæ cum duabus alis et omnibus fenestris vitreis, a magnâ occidentali fenestrâ capitali usque campanile, a fundo usque ad summum de novo *reparavit* et voltas in eisdem, opere curioso, constituit."—Ang. Sac. vol. ii. p. 356. The word above in italics seems to insinuate that Wykeham's work was not, in every respect, a new erection.

(1) Though Godwin and Harpsfield only made mention of Fox's decorations within the church, yet that he was the author of the outside work, here ascribed to him, is abundantly proved by his image and devices in various parts of it.

in particular of admiring the vast but well-proportioned and ornamented arched windows which surround this part, and give light to the sanctuary; the bold and airy flying buttresses that, stretching over the side aisles, support the upper walls; the rich open battlement which surmounts these walls; and the elegant sweep that contracts them to the size of the great eastern window; the two gorgeous canopies which crown the extreme turrets, and the profusion of elegant carved work that covers the whole east front, tapering up to a point, where we view the breathing statue of the pious founder, resting upon his chosen emblem, the pelican. In a word, neglected and mutilated as this work has been, during the course of nearly three centuries, it still warrants us to assert, that if the whole cathedral had been finished in the style of this portion of it, the whole island, and perhaps all Europe, could not have exhibited a Gothic structure equal to it. We may conjecture that it was Fox's intention, if he had lived long enough, to render the transepts purely Gothic, like the rest of the fabric: not probably without a view of performing the same operation upon the tower itself, which, in this case, would have been furnished with a suitable spire. The circumstances which seem to authorize these con-

jectures are, that the side aisles of his construction are furnished, on each side, with ornamental work and windows beyond the line of the transepts, part of which is removed in order to make room for their admission; as likewise that the upper line of windows, being four in number on the west side of that to the north, was, at the time that Fox's other works were going on, completely altered into the Gothic style, and furnished with canopies, busts, and a fascia, on which are seen the initials and devices of Fox's contemporary and friend, prior Silksted.

All that remains to be noticed on the outside of this venerable pile, is the addition of about 26 feet made to the Lady Chapel, at the eastern extremity. This is demonstrated to have been executed at the same time with bishop Fox's work, namely, in the early part of the 16th century, by the devices and rebusses of prior Silksted, which it exhibits. The three windows, with other works contained in this part, are no less rich than those of the above-mentioned prelate, but do not appear to be so well imagined. The windows in particular are too much crowded with mullions, the ill-judged profusion of which, and of other ornaments in the Gothic buildings of Henry

the Seventh's reign, was one cause of the decline of that style, and of men's resorting to the simplicity of the Grecian architecture.

From the whole of what has been said, as well as from an actual survey of the cathedral, it will be concluded, that its great defect is a want of uniformity, the unavoidable consequence of its having been above four centuries in building; that is to say, from the Conquest down to the Reformation. This disadvantage, however, is in some degree compensated to the ingenious spectator, by the opportunity it affords him of studying the various styles of architecture which succeeded each other during that period. Without going further, he will discover in this single pile the rise, progress, and perfection of the Pointed or Gothic Architecture; there not being a single stage of that remarkable and interesting species of building, and hardly an ornament made use of in it, which may not be traced in some part or other of WINCHESTER CATHEDRAL.

CHAP. II.

General Observations upon the Entrance into Winchester Cathedral.—Survey of the South Side of it.—Wykeham's Chantry and Tomb.—Ditto of Edington.—Survey of the South Transept, with its Chapels, Monuments, and adjoining Offices.—The Steps in the Nave leading to the Choir, Monuments of Walkelin, Gifford, and Hoadly.—Situation, Names, and Uses of the ancient Pulpitum.—Description of the Choir, Comparison of it with that of Salisbury.—Dates of the Stall Work, Pulpit, &c.—Inside of the great Tower, Ornaments and Legends on the Ceiling of it.—Advance towards the Sanctuary, Criticism on the Altar Piece.—Description of the modern Canopy, and of the ancient Altar, with its Ornaments.—Ditto of the Altar Screen.—Account of the Figures painted in the Choir Windows, and of the Ornaments on the Ceiling.—The Partition Walls, with the Mortuary Chests and other Monuments and Graves in the Choir.—Fox's Study, the Capitular Chapel, and Gardiner's Chantry.—De Lucy's Church.—Beaufort's Chantry.—Ditto of Waynflete.—Clobery's Monument and Epitaph.—Langton's Chapel.—The Lady Chapel, with the Paintings in it.—The Angel Guardian Chapel, with its Monuments.—The supposed Grave and Relics of St. Swithun.—The Holy Hole, Monuments of Hardicanute, &c.—Descent into the North Transept, Chapels, Monuments, and Paintings therein.—North Aisle of the Nave, Monuments of Morley, Boles, &c.—The ancient Font,—Erroneous Explanations of the Carvings upon it.—Their genuine Meaning ascertained.—Reflections upon quitting the Cathedral.

It is usual to enter into the cathedral by the great porch, the original beauty of which, and of the whole west front, being chiefly the work of the immortal Wykeham, shines forth through all the disgraceful neglect and violence of latter ages; the earth and rubbish having accumulated to a great height before

it,(1) the open gallery(2) hanging in ruins, the mullions of the great window being decayed, the glass of it shattered or vilely repaired with painted fragments of opaque colouring, the colossal statues of the two ancient patrons of the church, St. Peter and St. Paul, on each side of the great doors, being cast down from their pedestals, and the elegant canopies, under which they stood nearly chiselled away. Fortunately the figure of St. Swithun, or of Wykeham, which ever it was intended to represent, in the tabernacle on the extreme point of the front, was out of the reach of the iconoclasts of the two last centuries.

Having now entered the awful pile, by that door-way through which so many illustrious personages have heretofore passed in solemn

(1) A great deal of dirt and rubbish has now been removed from the front of the cathedral; but it was not possible to lower the alley, and the ground near it, to the level of the church pavement, without destroying the monuments and trees which at present occupy them, and without other inconveniences.

(2) Since the period above alluded to, something has been done towards the repairing of this gallery, the original use of which was for the conveniency of the Bishop, when dressed in his pontifical ornaments and attended by his Clergy, to give his solemn benediction on particular occasions to the people assembled in the front of it, or to absolve them from certain censures which they might have incurred.

procession; as the impatient eye shoots through the long-drawn nave to the eastern window, glowing with the richest colours of enamelling; as it soars up to the lofty vault, fretted with infinite tracery; and as it wanders below amidst the various solemn objects which the first glance commands; the most insensible spectator must feel his mind arrested with a certain awe, and must now experience, if he has never felt them before, the mingled sensations of the sublime and beautiful. It will require some minutes for the most refined architectural critic, entering into the cathedral for the first time, to be able to recollect himself, in order to attend either to its particular beauties or its defects. When the first pleasing emotions have in some degree subsided, the imperfections may perhaps next draw his attention. He will wish those lofty pillars, vast as the weight is which they support, and diversified as they are with clustered columns, tori, and other ornaments, were less massive and ample in their circumference; but when he is informed of the cause to which this defect is owing,(1) he will rather applaud than blame the contrivance of the architect who has been able to turn ponderous Saxon pillars and arches into such

(1) See page 32.

as are purely Gothic. In the next place, the curious spectator, eager to catch a view of the principal and most sacred part of the venerable edifice, finds his view towards the choir and altar intercepted by mean or incongruous objects; a Grecian screen of the composite order, of a different hue from the rest of the stone-work, and shut up with a modern panelled door and fanlight, fitter for a tavern than a cathedral.(1) In these and such like faults, which are the effect, not of necessity but of choice, we discover the bad taste of modern ages. Formerly the appearance of the sanctuary and the altar from the west end of this nave was rendered more striking by being seen through the glade of Gothic pillars and arches, supporting the ancient pulpitum, which enclosed and overlooked the choir to the west, as we shall presently observe.

To prevent confusion, it will be necessary to preserve a certain order in surveying the particular antiquities and curiosities contained within the sacred edifice: for our part, we will observe that order in describing them, which we have followed in numbering them in our ichnographical chart,

(1) This screen has been removed, and one correspondent with the style of the structure substituted in its place.

and which appears to us the most clear and convenient for the spectator.

If, as we proceed from the great doors to survey the south side of the church, we cast our eyes upwards to the ornaments on the orbs of the groining, and on the fascia below the open gallery on each side of the nave; ornaments which are infinitely too numerous to be particularly described; we may distinguish the arms and busts of Cardinal Beaufort and of his father, together with their devices, the white heart chained, &c. (1) as also the lily of Waynflete, intermingled with the arms and busts of the founder, Wykeham. This circumstance proves that the ornamental part, even of the nave, was not finished until a much later period than is generally supposed. The first object that commands our attention in this direction is the tomb and chantry, or mortuary chapel, of the last-mentioned illustrious prelate; which occupy the fifth arch from the west end, and were built by his own direction, during his life-time, for this express purpose.

(1) This badge of cognizance was given by John of Gaunt, after his return from Castile, at the justings in Smithfield, as Stow reports. But the King himself, viz. Richard II. also adopted for his device a white hart, crowned, gorged, and sitting.

(1) The situation of this chapel is prejudicial to the symmetry of the church; but the founder was determined in the choice of this spot for his burial, as his learned biographer remarks, by his having conceived there those sentiments of tender piety, which he retained throughout his life, and which still breathe in every line of his writings extant. For we are informed that he had been accustomed in his youth, when a student at Winchester, every morning to attend mass, which was celebrated at a very early hour of the morning by a devout monk of the monastery, one Pekis, at an altar dedicated to God, under the patronage of the Blessed Virgin Mary, in that very spot of the ancient cathedral. The design and execution of the work before us are perhaps the most perfect specimens extant of the time when they were performed, being such as the taste of Wykeham relished. The ornaments in general are rich, without being crowded; the carvings are delicate, without being finical. The chantry is divided in its length into three arches; the canopies of which, according to a later improvement,

(1) 'Item lego corpus meum, cum ab hac luce migravero, tradendum ecclesiasticæ sepulturæ in medio cujusdam capellæ in navi dictæ ecclesiæ, ex parte australi ejusdem, per me de novo constructæ.' Testam. W. Wykeham, ap. Lowth.

are curved, to humour the shape of the arches. The middlemost of these, which is the largest, is subdivided below into three compartments; those on the sides consisting of two. There are five tabernacles or niches over the head of the monument, within the chapel, besides those on the outside of it; and ten others at the feet, over the ancient altar, for so many statues of Wykeham's patron saints; amongst which, as Bishop Lowth conjectures, was that statue of the Blessed Virgin, which had stood against the same pillar when Pekis's mass used formerly to be said there, and which, with other statues of the same kind, he laments, were destroyed by the blind zeal of modern enthusiasm. The foundation of the altar, and a great part of the credence table on the right hand of it, are still visible. The marble figure of this great man, which lies over his mortal remains, exhibits his placid and intelligent features, and is dressed in the complete episcopal costume of the mitre, crosier, gloves, ring, cope, tunic, dalmatic, alb, sandals, &c., which of late have been properly gilt and coloured.(1) The head rests upon a

(1) This chapel and monument are kept in order and repair at the joint expense of Wykeham's two foundations, New College, Oxford, and Winchester College. It was repaired and ornamented soon after the Restora-

pillow, supported by two angels; and at the feet are three religious men, in the attitude of prayer, with uplifted hands and animated countenances. These are generally said to represent three favourite friars of the deceased, and, until about the first edition of this work, they were seen painted in various habits, blue, purple, and grey. The truth, however, is, they are intended for the three monks of the cathedral, who, as they were weekly appointed to this office, were each of them to say mass at this chapel, for the repose of the souls of Wykeham himself, and of his father, mother, and benefactors; particularly of Edward III., the Black Prince, and Richard II. This was done conformably to a covenant made for that purpose by Wykeham with the prior and community of the cathedral monastery. (2) Notwithstand-

tion, viz. in 1664, and again in 1741, but with very little judgment as to the distinguishing and colouring of the several ornaments. In the year 1799, the same operation was again performed: the painting and gilding being executed by Mr. Cave, of this city, in a very proper manner, as far as depended upon his taste. The chief faults of the late work are, the gilding of so great a surface; as the whole cope has a tawdry appearance: on the other hand, the whole collection of the orbs in the vaulting of the chantry ought to have been gilded, and not a few of them only. The uppermost leaf ought also to be restored to the flowers at the top of the canopies.

(1) 'Imprimis Reverendus Pater in capellâ in quâ

ing the special veneration in which this friend of his country, of literature, and of Winchester, has ever been held in our city, yet his beautiful monument has not escaped without considerable depredations. The altar and the statues, which, to the number of nearly thirty, adorned it, have been destroyed; the upper leaf of the flower, in which the canopies terminated, has been broken off; for no other reason, which we can discover, except that it bore some resemblance with a cross; and the enchased escutcheons, which surrounded the tomb itself, exhibiting the arms and devices of Wykeham, and which are now imitated in colours, have been torn away. The original epitaph, however, in brass letters, curiously inlaid round the marble slab, on which the figure rests, has been spared, and stands as follows:—

Wilhelmus dictus Wykeham jacet hic nece victus:
Istius ecclesiæ presul, reparabit eamque:
Largus erat dapifer; probat hoc cum dibite pauper:
Consiliis pariter regni fuerat bene derter.
Hunc docet esse pium fundatio collegiorum
Oxoniae primum stat Wintoniæque secundum.

suam elegit sepulturam, infra ecclesiasm cathedralem in navi ejus ex parte australi, habebit tres monachos nostri conventus, tres missas pro eo et suis benefactoribus cotidié specialiter celebrantes.' De Cantariâ W. W. apud Lowth, Append. n. xvi.

Jugiter oretis, tumulum quicumque videtis,
Pro tantis meritis ut sit sibi vita perennis. (1)

We shall, for the present, be sparing in our account of modern monuments and inscriptions, being chiefly intent on the illustration of antiquities; nevertheless we cannot fail pointing out the mural monuments of Dean Cheney and of Bishop Willis, which are in the south aisle, near the chantry of Wykeham, as remarkable for their design as execution; particularly the recumbent statue of the bishop, which is as large as life, and inimitable in its kind. In the same aisle we pass by the monument of the late Dr. Balguy, plain and unostentatious, as was the person whom it commemorates, whose genius and learning could only be equalled by his moderation; having refused a bishopric, when pressed to accept of it by the prime minister. Within the nave, near the eighth pillar, on the same side (to which formerly

(1) *William surnamed Wykeham lies here overthrown by death:*
He was bishop of this church and the repairer of it.
He was unbounded in his hospitality, as the poor and the rich can equally prove.
He was likewise a sage politician and counsellor of the state.
His piety is manifest by the colleges which he founded:
The first of which is at Oxford, the second at Winchester.
You, who look upon this monument, cease not to pray
That for such great deserts he may enjoy eternal life.

a small stone pulpit was affixed), is the grave stone of Bishop Horne; who, whatever his merits might have been in other respects, was certainly the destroyer of the antiquities of his cathedral, and the dilapidator of the property of his bishopric. His name has of late been fresh engraved on his stone. Near him lies the last Benedictine prior of the cathedral; who, having purchased the favour of Henry VIII., and of his spiritual vicar, Lord Cromwell, by violating his solemn vows, leaving his religious brethren to starve, and surrendering his renowned priory to be dissolved, was made, in return, first dean of the new establishment. A century back, part of his epitaph was legible in the following terms:—

Willimus Kingsmill, Prior ultimus, Decanus primus ecclesiæ... obit 1548. (1)

In the same row, but on the north side of the nave, lies the successor of Horne, bishop Watson, M.D. A little higher up, in the centre of the nave, two prelates repose of opposite characters to Horne and Kingsmill. These are the venerable Walkelin, the builder of the church and priory, and his

(1) See History and Antiquities, &c. by Lord Clarendon and S. Gale.—*William Kingsmill, the last prior and the first dean of this church.*—*Died* 1548.

successor, the conscientious Giffard; the latter of whom preferred the poverty and humility of the cowl to the wealth and splendour of the mitre.

Within the tenth arch from the west end, adjoining to the steps leading towards the choir, is an ancient chantry, by no means to be compared with that of Wykeham, but in the same style of architecture. This contains the monument and the figure of his predecessor, William of Edington; a prelate, in his virtues and talents, only inferior to Wykeham himself. It is remarkable (see History and Survey of Winchester, vol. i. p. 299), that justice has never been done to the memory of this benefactor of our cathedral. A convincing proof of this is the chantry before us, which has been mutilated in former times, and is consigned to dust and oblivion in this.* The following jingling epitaph, in what is called Leonine verse, may still be discovered, by cleansing the marble slab in which the brass letters that compose it, are inserted, in the same manner as on Wykeham's tomb:—

Edyndon natus Wilhelmus hic est tumulatus (1)

(1) *William born at Edington is here interred.*
He was a well-beloved prelate, and Winchester was his see.
You, who pass by his tomb, remember him in your prayers.
He was discreet and mild, yet a match for thousands in knowledge and sagacity.

* See Supplement.

Præsul prægratus, in Wintonia cathedratus;
Qui pertransitis, ejus memorare velitis.
Providus et mitis, auxit cum mille peritis.
Pervigil Anglorum fuit adjutor populorum
Dulcis egenorum pater et protector eorum.
M. C. tribus junctum, post L. X. V. sit I. punctum
Octava sanctum notat Octobris inunctum.

Having surveyed this ancient monument, instead of ascending the steps, let us pass by the mural tablet of the late Earl of Banbury, and the grave-stone of bishop Thomas, near the extremity of the south-west aisle, into the southern transept. Here we view with astonishment the original work of Walkelin; huge round pillars, and vast circular arches, piled one upon another to an amazing height, not however without symmetry and certain simple ornaments; whilst other smaller columns, without either capitals or bases, are continued up the walls, between the arches, to the roof itself, which is open to the view. Such was the body of the church before Edington and Wykeham undertook to adorn it; as an attentive examination of the works over the nave and side aisles still evinces.

He was a watchful guardian of the English nation.
A tender father to the poor and the defender of their rights:
To one thousand add three hundred with fifty, ten, five, and one;
Then the eighth of October will mark the time when he became a saint.

Upon a comparison of the style of building which the Normans are celebrated for introducing, the character of which is vastness, with the more ornamented style of the pointed architecture, we are forced to own that, if the latter is better calculated to produce sentiments of the beautiful, the former is equally adapted to produce those of the sublime. The west aisle of the transept, which is portioned off from the rest, was the ancient sextry or sacristy,(1) forming now the chapter-house and treasury. It seems to have consisted of two separate offices, for which, indeed, in such a cathedral, there must formerly have been sufficient occasion. The entrance into it was at the north end of them, at the extremity of the south-west aisle, under the two great arches now stopped up, but still adorned with rich Norman work. Against the west wall of the transept we see certain ancient presses, bearing upon them the device of Silkstede; the original use of which seems to have been, to keep the great habits of the monks, or large outside garments; the use of which was frequently dis-

(1) So called from the sacred vessels, ornaments, and vestments being there kept. The person who superintended this important office was called the Sacristan, whence our word Sexton, who, from a keeper of the sacred treasury, is now degraded to a digger of graves.

pensed with, but which they were obliged always to appear in on solemn occasions in the choir. These presses are still made use of for containing the surplices of the choristers and singing men. In the south wall, under the clock, is a door, which conducted into certain offices of the ancient monastery. On the left hand is a calefactory, necessary for preserving fire for the thuribles or censers which were used in the ancient service, as likewise for the monks to warm themselves in cold weather. On the right hand was another passage into the sacristy or vestry. Over this is still seen the staircase leading to the ancient dormitories, from which the monks had a ready passage into the choir to perform their midnight service. We find the east aisle of the transept divided into two chapels: that on the right hand is called Silkstede's chapel, from the circumstance of the letters of his Christian name being curiously carved on the open work of the screen that is before it; yet so that M. A., the monagram of his patroness, the Blessed Virgin, are distinguished from the rest, together with a skein of silk, as a rebus upon his surname.(1) The

(1) Some persons, and among the rest Stephens, suppose him to have been buried in this chapel. We shall, in its proper place, give our reasons for assigning a different spot for his grave.

adjoining chapel is probably that in which the remains of bishop Courtney rest; where they were covered with a brass, which was removed when that chapel was new paved. This chapel is highly ornamented and well secured: from which circumstances, and from its situation, we are led to believe that the blessed sacrament used to be kept there, for the benefit of the sick and for private communions. Near the entrance of this chapel, on the left hand, close to the steps which lead up to the iron gate, are two stone coffins, with their lids upon them, standing quite out of the ground. That with a mutilated statue upon it, we are left to conjecture belonged to an ancient prior; the other we are sure is of this description, from the figure of a cathedral prior, with all his proper ornaments, which is carved on the upper part of it, and from the following inscription which surrounds it:—

Hic jacet Wilhelmus de Basing, quondam Prior istius Ecclesiæ, cujus animæ propitietur Deus, et qui pro anima ejus oraverit, tres annos et quinquaginta dies indulgentiæ percipiet. (1)

(1) *Here lies William de Basing, who was formerly Prior of this church, to whose soul God be merciful, and whosoever prays for the same, shall obtain three years and fifty days of indulgence.*—N.B. William de Basing died in 1295.

Having surveyed the south transept, it will be proper to return into the nave of the church, to the steps leading into the choir. In this situation we cannot fail of admiring the elegant screen,* of the composite order, said to have been raised by Inigo Jones, in the reign of Charles I., and which, though injurious to the general style of the building, is highly beautiful in itself; as likewise the two bronze statues; one representing that prince; the other representing his father, James I., which fill the two niches in it. Nor can the eye in this situation be restrained from fixing on that inimitable medallion of bishop Hoadly, against the pillar on the left hand, over his tomb and epitaph. The hard stone here assumes the soft foldings of the prelate's silken ornaments, and the cold marble is animated with his living, speaking features. But what an incongruous association of emblems do we find crowded in the margin! The cap and wand of liberty are in saltire with the pastoral crosier; Magna Charta is blended with the New Scripture, as forming subjects equally proper for the meditation of a bishop.

Whilst standing at the top of the steps, we are on the spot which was formerly covered by the pulpitum. This answers to the

* See Supplement.

ambo in the basilics of the primitive church, and was used for reading or chaunting the lessons of the divine office, as likewise for containing the organ and minstrelsy in general, which accompanied the choir below. From the circumstance of the lessons being here read, it is in some countries called the *Jube;* (1) and, because a great crucifix was always placed in the front of it, towards the people, it has also obtained the name of the Rood Loft. The rood or crucifix, with the attendant figures of the Blessed Virgin Mary and St. John the Evangelist, which formerly stood over the present spot, were very precious, as well for their antiquity as their value, being the legacy of Stigand, who was bishop of the see of Winchester and archbishop of Canterbury before the Conquest, and being both of a large size, and composed of the precious metals. (2) Beneath the crucifix, on the parapet of this loft and the span-

(1) In consequence of the blessing which the lector asks previously to his beginning to read or chaunt, in the fellowing terms:—*Jube, Domine, benedicere.*

(2) 'Stigandus magnam crucem ex argento cum imaginibus argenteis, in pulpito ecclesiæ contulit.' Epit. Hist. Win. Ang. Sac. vol. i. p. 285.—'Stigandus de donis Emmæ Reginæ condidit magnam crucem, cum duabus imaginibus, viz: Mariæ et Johannis, et illas cum trabe vestitas auro et argento coposie, dedit Wintoniensi ecclesiæ.' Annal. Wint. an. 1048.

drils of the arches supporting it, the histories of the Old and New Testament were curiously carved and beautified with colours.(1) These being placed directly before the body of the people, formed a series of instructive lessons, which were legible to the most illiterate. Within the side arches, where now the bronze statues stand, it is not unlikely there were two altars; at all events the opinion of bishop Lowth, that the whole of the space before the present screen was a vestry, is utterly improbable. It is also clear that the height of the centre arch, through which the altar was seen from the body of the church, was much loftier than the present door of the choir, as appears from an inside view of the Gothic work over it.

The choir doors now opening, every mind must feel how sequestered, how awful, how

(1) We learn from Ryves, Foulis, &c. that such carvings formerly existed in the cathedral, and were utterly destroyed by the parliamentary soldiers in the great rebellion; though they do not clearly ascertain the spot which they occupied. What seems probable, from different circumstances put together, is, that the rood loft, with all its carvings, had been removed previously to the rebellion, in order to make place for the late Grecian screen, and that the loose carved work was deposited in the church, in order to its being erected in some vacant part of it, when it was seized upon by the plunderers, and demolished in the manner we have mentioned.

fit, for prayer and contemplation, this more sacred part of the venerable edifice is! How infinitely more solemn and majestic is the general view of this choir and sanctuary, than that which the neighbouring cathedral of Salisbury presents, after all the thousands which have been lately lavished on it! The cause of this is, that the present church has been less altered in this part from its original plan and disposition, than most others in the kingdom have been; whereas the proportions and the essential distribution of parts, so admirably calculated and adjusted by the original architects, have been utterly destroyed in the cathedrals of Salisbury, Litchfield, &c., by the presumption of modern builders, who have attempted to improve what they did not even understand.(1) But

(1) The chief alterations which have, of late years, been made in Salisbury cathedral, in conformity with the prevailing taste of new-modelling ancient churches, are the following:—1st, The altar-screen has been entirely taken away, in order to lengthen the choir, by admitting into it the Lady Chapel and the other low aisles behind it. 2dly, Two beautiful chapels, on each side of the Lady Chapel, at the east end, which could not be brought in, to form part of the choir, have been destroyed; and their carved ornaments, in the style of the 15th century, are stuck up in different part of the church itself, which every one knows to be the workmanship of the 13th century. 3rdly, A diminutive communion table, without rails or other fence, is placed at the extremity of the low, dark aisles; where,

to proceed to an examination of the scene before us in its several parts. The stalls, with

so far from commanding any respect, it is hardly perceptible. 4thly, To make these alterations, it has been necessary to remove the monuments, and disturb the ashes, of an incredible number of personages, illustrious for their stations and merits—bishops, earls, benefactors, founders, and others entitled to the peculiar respect of those who are connected with the cathedral. With regard to the impropriety of these changes, the author will here barely touch upon a few of the arguments, which he hopes to find another opportunity of stating more at length. In the first place, the cathedrals of the middle ages, like the basilics of primitive times, were not built *merely* to form so many large rooms, in which a great number of persons might assemble together at the same time; but, like palaces, as the word basilics means, were intended to form corpses of building for a great variety of religious purposes, as may be seen in Bingham, Fleury, Le Brun, Bocquillon, &c. It is therefore a preposterous attempt against the nature and plan of a Gothic cathedral, in our modern architectural reformers, to aim at reducing it to one great chamber; an attempt as impracticable as it is absurd, in consequence of the transepts, which ever occur in such fabrics, and which they are utterly unable to introduce into their plan. In the second place, the altar is to our ancient churches, what the head is to the human body; every part of the whole fabric has a relation to it, and it can neither be taken away, nor placed in a different situation, without violating the necessary distribution of parts, and the essential connexion of the different members of the sacred edifice. This may be felt better than explained. Let any spectator of taste enter into the choir of Salisbury, with an idea of its being the most sacred part of a Christian church, and the place peculiarly intended for prayer; however his eye may be dazzled with the neatness and freshness which have been obtained by

their misereres, canopies, &c. though of an early date, as being more ancient than the new vamping and varnishes; however he may admire the beauty and magnificence of separate parts before him; yet he will quickly perceive there is something essential that is wanting to the whole. He wanders to and fro, without seeing any object which, in a more special manner, fixes his attention; or which determines him, if he is disposed to pray, to turn his face one way rather than another. In a word, he finds a vacuity in the place from whence the altar has been removed, for which nothing can make amends; and discovers that he is in a hall or portico, instead of a choir. It may not be improper here to observe, that this removing of 'the chancel from the place it held in times past,' is as directly contrary to the canons and discipline of the Church of England, and particularly to the first rubric prefixed to *The Order for Morning Prayer*, as it is to the general plan and distribution of an ancient cathedral. Lastly, it is a general principle of architecture, that when the length, breadth, and height of any building have been well calculated, to alter any one of these proportions, is to destroy the effect of the whole. Hence, if it were practicable to make any addition, whether little or great, to the length, so admirably proportioned as the nave of Salisbury cathedral is allowed to have originally been, though the addition were to be of the same height and construction with it, an architect would refuse to do it—well knowing, as Burke proves, in his *Treatise on the Sublime and Beautiful*, that an undue length in any building or avenue produces the most disgusting effect possible. What then must be the effect of lengthening a series of arches, 84 feet high, and supported by suitable pillars, with a second series of arches, which have only 38 feet of height, resting on columns proportionately slender, as has been done in Salisbury cathedral? The evident consequence is, that, as the sight is interrupted and descends, the mind feels an equal

(1) nave of the church, (2) are adorned with a profusion of crockets, foliage, busts, human and animal figures, elegantly designed and executed; and notwithstanding they are soiled and covered with dust, appear highly magnificent and beautiful. The upper range of stalls, however, is disgraced by certain clumsy, modern desks and settles, placed beneath them in the last Henry's reign, whose initials, with those of Stephen

depression. Thus the Nave and Lady Chapel, majestic and beautiful as they are, when viewed as separate members, cause displeasure and pain by the ridiculous attempt to form them into one whole. See the Author's *Dissertation on the Modern Style of altering Ancient Cathedrals.*

(1) The small shelving stool, which the seats of the stalls formed, when turned up in their proper position, is called a *Miserere.* On these the monks and canons of ancient times, with the assistance of their elbows on the upper part of the stalls, half supported themselves during certain parts of their long offices, not to be obliged always to stand or kneel. The stool, however, was so contrived, that if the body became supine by sleep, it naturally fell down, and the person who rested upon it was thrown forward into the middle of the choir. The present usage in this country is to keep them always turned down, in which position they form a firm horizontal seat—an indulgence that was very rarely granted to those who kept choir in ancient times.

(2) This is plain from the form of the canopies, which is lofty and quite straight, as in the tomb of Edmund Crouchback. In the time of Edward III. and Richard II., these canopies began to assume a winding form, to humour the turn of the arch.

Gardiner, bishop, Wm. Kingsmill, dean, and their date, 1540, are seen upon them. The stalls are terminated, on the left hand, by the pulpit of the choir; which, amongst other ornaments executed in cane work, as it is called, bears the name of its original donor, Thomas Silkstede, Prior, which is repeated on different parts of it. This circumstance has led those who do not distinguish between the style of this and of the other work, to ascribe the whole to prior Silkstede, whose time it preceded by two centuries. On the right hand, opposite the pulpit, the stalls finish with a modern episcopal throne, in the Corinthian order, the gift of bishop Trelawney, at the beginning of the last century. However elegant in itself, it is immoderately large for the place which it occupies, and ill assorted with the rest of the work in every particular.*

Over the stalls in the middle of the choir, we behold, on each side, the huge columns and circular arches raised by Walkelin, (1) to support his tower above. This being the only portion of the church, excepting the transepts, which exhibits the nakedness of the Norman

(1) 'Walkelinus turrim in medio chori, cum quatuor columnis à fundamentis renovavit.' Epit. Hist. Wint. Ang. Sac.

* See Supplement.

architecture, we cannot form any other supposition, than that it was the intention of the bishops and priors, whilst the ages of building up existed, and before that of destroying came on, to make this part conformable to the rest, as soon as they should have any funds sufficient for the undertaking; either by rebuilding the tower, with a suitable spire over it, or else by casing it, in the manner of Wykeham's work in the nave. The tower was intended by Walkelin for a lanthorn to the choir, to be left open to the very ceiling over the summit of it; as appears by the ornamented work within it; and it was actually open (at least to the top of the lowermost of the two stories, of which it consists) until the reign of Charles I., when the organ now in use was, on the demolishing of the rood-loft, placed by him in its present unsymmetrical situation. At that time the present ceiling under the tower was made, and adorned in the manner we now behold it, as the ornaments themselves indicate. These are the arms, initials, and devices of king Charles I.; of his royal consort Henrietta Maria; and of the prince of Wales; as likewise the arms of Scotland and Ireland apart; with those of Laud, archbishop of Canterbury; of Curle, bishop of this see; and of Young, dean of the cathe-

dral. There is also a curious medallion of the royal pair, with their faces in profile, and their legend round it. In the centre is an emblem of the Blessed Trinity, surrounded with the following chronogram:—S*I*NT *DOMU*S H*UJU*S P*II* REGES N*UTRI-TII*, REG*INÆ* N*UTRI*CES P*IÆ*.(1)

The letters here in italics are gilt, and of a larger size than the rest. These being picked out, and placed in proper order, there will be found M,DC,VVVVV,IIIIIIII, equal to 1634, which is the date of the work in question. The corbels, from which the ribs of the vaulting spring, consist of four large royal busts, dressed and coloured from the life, representing Charles and his father James alternately. To the north-east is the bust of James, with his characteristical motto above it, viz: *BEATI PACIFICI.*(2) To the south-east is that of Charles, with this inscription, *VIVAT CAROLUS.*(3) To the south west, James again is seen, and the following words, *PER CHRISTUM CUM CHRISTO;*(4) and to the north-west, the reigning monarch,

(1) *May pious kings be the nursing fathers, and pious queens the nurses of this church.*

(2) *Blessed are the peace-makers.*

(3) *God save king Charles.*

(4) *Through Christ and with Christ.*

Charles, for the second time, as appears from the legend, *CHRISTO AUSPICE REGNO.*(1)

Advancing towards the sanctuary or chancel,(2) the first object that is usually pointed out to us is the celebrated Altar-piece by West, representing our Lord raising Lazarus from the dead. Heretofore pious pictures of every kind, as well as statues, were removed out of churches and destroyed, as tending to superstition and idolatry; but now the use and advantage of them, for informing and exciting the minds of the people, as well as for the decoration and adornment of churches themselves, are admitted; by which means a great source of support and encouragement is open to our historical painters. Notwithstanding this, it has happened, for causes which it is not necessary here to explain, that our national artists have not succeeded so well on scripture subjects as on most others. The picture before us is considered a masterpiece of modern painting. But when has modern painting been found equal to a religious subject? When have a Reynolds, or a West, been able to animate their saints, and

(1) *I reign under the auspices of Christ.*

(2) Called also Presbytery, and by the Greeks Ἁγιον Βημα, &c.

particularly the Lord of Saints, with that supernatural cast of features, with that ray of Promethean light, which a Raphael and a Rubens have borrowed from heaven itself wherewith to inspire them? The apostles here are mere ordinary men, or at most, thoughtful philosophers, or elegant courtiers, studious of their attitudes; the devout sisters, in the presence of their Lord and Master, are remarkable for nothing but their beauty and their sorrow. Christ himself, who, in the work of Reubens on this subject, treads the air, and, with uplifted hands and glowing features animates us, the spectators, as well as Lazarus, with new life, appears more like a physician, prescribing a medicine for the recovery of his patient, than the Messiah, who is working an astonishing miracle for the conversion of a nation. If any one will maintain that this tranquil character is more suitable to our Lord, on this occasion, than one of greater feeling and animation; we beg leave to refer him to the inspired history of the event:—*Jesus groaned in spirit, and was troubled:—he wept, and he cried with a loud voice, Lazarus, come forth!* Whatever may be said in commendation of the inferior characters, as of the Pharisees, the multitude, and of Lazarus himself, we willingly subscribe to.

This altar-piece is fixed under a canopy of wood-work, consisting of festoons and other carved work, in alto-relievo, and adorned with gilding. In the centre is the characteristical pelican, which misleads some spectators to attribute this work to bishop Fox. The truth, however, is, that it is of a much later date, having been executed, together with the rails, in the reign of Charles I., as appears by his initials upon it. (1) The use of the canopy is to ornament and cover the communion table, which is made to resemble an altar, (2) and actually occupies the spot where the gorgeous high altsr of ancient times stood. The nether part, or antependium, of this consisted of plated gold, garnished with precious stones. (3) Upon it stood the tabernacle and steps, (4) of embroidered

(1) It is certain that neither of these articles would have been tolerated during the interval that Presbyterianism was the established religion of the cathedral. Hence there is every reason to suppose that they were timely removed, with a view to preserve them, previously to its introduction.

(2) The word *Altar*, says Johnson in his Dictionary, from Junius, is received with Christianity in all the European Languages. The Greeks termed it Θυσιαστηριον and ἁγιον ἁγίων, i. e. holy of holies.

(3) This account is chiefly borrowed from the imperfect inventory of the cathedral ornaments, in the English Monasticon, vol. ii. p. 222.

(4) This seems to be meant by *the fount above*, ibid.

work, ornamented with pearls, as also six silver candlesticks, gilt, intermixed with reliquaries, wrought in gold and jewels. Still higher was seen a large crucifix, with its attendant images, viz:—those of the Blessed Virgin and St. John, composed of the purest gold, garnished with jewels, the gift of bishop Henry de Blois, king Stephen's brother.(1) Over this appears to have been suspended, from the exquisite stone canopy, the crown of king Canute, which he placed there in homage to the Lord of the Universe,(2) after the famous scene of his commanding the sea to retire from his feet, which took place near Southampton. This brief account of the ordinary decorations of the high altar may help us to form an idea of the splendour with which it shone forth on great festivals and on other solemn occasions, when innumerable other ornaments of inestimable value

(1) 'Iste benignissimus præsul Henricus . . . . magnum crucem cum imaginibus de auro purissimo ad majus altare et alia ornamenta plurima, quæ lingua non potest enarrare, suæ ecclesiæ contulit.' Epit. Hist. Wint. in Angliâ Sac.

(2) 'Rex deinceps Cnuto nunquam coronam portavit; sed coronam suam super caput imaginis crucifixi (quæ stat in fronte summi altaris in ecclesiâ cathedrali Wyntoniæ) componens, magnum regibus futuris præbuit humilitatis exemplum.' Thomas Rudborne, Hist. Maj. Wint. l. iv. c. i.

were employed in the divine service. It is related that in the reign of the munificent monarch just mentioned, the richness and beauty of the ecclesiastical furniture of this church were such, as to dazzle the eyes of strangers who came to view it;(1) and we have certain proofs that the sacred treasury, instead of being diminished, went on increasing until the reign of the last Henry, when it was divided between him and his sacrilegious courtiers. If any one objects, that this profusion of wealth in churches, and in the divine worship, is vain and superstitious, we shall content ourselves with observing, that neither in this nor in any other cathedral it ever equalled that which the Deity himself prescribed in the Old Testament, for the decoration of his tabernacle and temple, and for the worship performed in them.

A magnificent screen, of the most exquisite workmanship in stone, which this or perhaps any other nation can exhibit, forms a back to the altar, with its several ornaments, and terminates this most sacred part of the church. It was endeavoured, in the

(1) 'Iste (Cnuto) rex vetus monasterium Wyntoniensis civitatis tantâ munificentiâ decoravit, ut aurum et argentum splendorque gemmarum animos intuentium terreret advenarum.' Thomas Rudborne, Hist. Maj. l. iv. c. i.

frontispiece of the first volume of the History and Antiquities of Winchester, to give an idea of the delicate lace-work on the upper part of this master-piece of workmanship; but, notwithstanding the talents of the gentleman who designed and engraved it, we have still to lament that the chisel of the sixteenth century should have hitherto proved so much more delicate than the pencil and graver of the 18th. The stone-work is evidently seen to a great disadvantage, having been neglected for almost 300 years, and being clogged with dust and coarse whitewash;* still, however, an attentive view of it, with a perspective glass, will give us a higher idea of its beauty than it is possible for words to convey. The several niches in it were filled with statutes of a considerable size, probably executed by the same artist who made the screen itself. These, in all probability, represented the ancient patrons of the church, St. Peter, St. Paul, and St. Amphiballus, together with those bishops of Winchester whose names were inscribed in the sacred calendar, St. Birinus, Agilbert, Eleutherius, Hedda, Swithun, Frithstan, Brinstan, Elphege the Bald, Ethelwold, and Elphege the Martyr.

These statues having been demolished at

* See Supplement.

the Reformation, as superstitious, their places were, at the beginning of the 18th century, with more liberality than taste, filled with Grecian urns, at the expence of Dr. William Harris, prebendary of the cathedral, and master of the college, who also caused the present rich marble pavement to be laid down in the sanctuary. (1) In examining, however, the spandrils of the doors in the screen, we are no less surprised than pleased to find that the history of the Annunciation of the Blessed Virgin on one side, and that of the Visitation on the other, carved in basso relievo and coloured, have escaped all violence, and are as fresh as when first executed in the time of bishop Fox. Whilst our eyes are yet feasting on the beauties of this unrivalled screen, it is proper to mention, that proposals have been made to demolish it, together with the oratories behind it, in order to lengthen the choir with the disproportioned aisles of the east end, in the manner that has been so absurdly done in Salisbury cathedral. If any consideration could console us for the weak and tottering state of the whole east end of the church, from the tower to the extremity, it is that it

(1) By virtue of a legacy of £800, which he left for these purposes.

will not admit of the removal of this stay against the inward pressure of the walls and buttresses, without falling in ruins upon the heads of its presumptuous violators.

Immediately above the lace-work of the screen, the eye catches the rich painting of the east window, which, though clouded with dust and cobwebs, still glows with a richness of colours that modern art has been unable to emulate.* This church was once famous for the beauty and perfection of its stained glass; of which that at the west end was provided by Wykeham, and that of the sanctuary and choir by Fox. At present we have only the remnants of the works of either of these prelates. The great west window, though it still produces a pleasing effect, especially when viewed from the sanctuary, is now little more than patch-work; and the eastern window, and other windows round the choir, have been mutilated and arranged in an improper manner, by the persons who replaced them after they had been taken down in the great Rebellion. This will appear from a careful examination of them, either by means of a glass, or from the organ loft. Thus viewed, we discover in them great merit, particularly in the expression marked on the counte-

* See Supplement.

nances of the figures; but, at the same time, we observe that prophets, bishops, and apostles, are mingled together without any order, and that their legends are frequently misapplied and confused. In the upper row of figures of the east window, are the figures of our Saviour Christ, and of the Blessed Virgin; between them are certain traces of the usual emblems of the Blessed Trinity; the greater part of which being removed, their place is supplied with the figure of St. Bartholomew, in a much fainter style of painting than the rest. In the adjoining small compartment are seen angels, some holding trumpets, others the arms of the see, or of Bishop Fox, whose motto is also there read, Est Deu Gracia. In the second tier is a bishop, who appears to be St. Ethelwold, and two prophets; one of whom, by the circular legend round his head, viz. Contremuit terra, moti sunt coeli. (1), is seen to be Joel. In the lower range, the two figures on the left hand are a bishop and an apostle; namely, St. Swithun and St. Peter, as appears by their respective pedestals. Opposite to the last-mentioned figure, on the right hand, is that of St. Paul, with his sword. The other representations are

(1) *The earth hath quaked, the heavens have been moved.* c. ii. v. 10.

those of ancient prophets, one of whom bears the name of Malachias on the border of his mantle. It would take up too much time to describe the paintings on the remaining windows of the sanctuary and choir; (1) which, to the number of three on a side, are of a larger size, and have the bold circular sweep of the arches in Edward the Third's reign. They chiefly represent prophets, apostles, and other saints, and are not less remarkable for the justness of the drawing, than for the richness of the colours. Most of them may be ascertained either by their legends or the attributes of the holy personages which they exhibit, especially if viewed with the help of a glass, or from the adjoining stone gallery.

The vaulting which covers the whole choir and sanctuary, from the tower to the east window, is the work of Fox, and contains, on the orbs of the tracery, a profusion of arms and other ornaments, curiously carved, and richly painted and gilt, in the highest preservation. We observe, in particular, the bearings and devices of the houses of Tudor and Lancaster, together with those of Castille, in honour of John of Gaunt, father of Cardinal

(1) Two of these have been sacrificed, by being covered over with whitewash, in order to prevent the glare which they were supposed to cast on Mr. West's altar-piece.

Beaufort, the latter of whom left money for ornamenting the cathedral; as likewise the arms of the different sees over which Fox had presided. The remaining part of the vaulting, from the altar to the east window, bears none but pious ornaments; these are intended to represent the several implements of our Saviour's passion; the cross, crown of thorns, nails, hammer, pillar, scourges, reed, sponge, lance, sword, with the ear of Malchus upon it, lanthorn, ladder, cock, dice; also the faces of Pilate and his wife, of the Jewish high-priest, with a great many others, too numerous to be described, but worthy of being noticed by the curious, for the ingenuity of their design, and the original perfection and freshness which they have retained during almost three centuries,

We are now at liberty to view the elegant stone partitions on each side of the sanctuary, and upper part of the choir, together with the memorials of the illustrious dead, which are seen in this part of the church. The elegance of the design and execution of this work bespeak the taste of its architect, Bishop Fox, even without his initials and the date 1525, which appear upon it. We also find the arms and name of Edward the Confessor; the initials, arms, and motto of cardinal Beaufort, some of whose money, as

we have said, was employed in decorating this part of the church; and of an unknown benefactor, whose initials are W. F. and his motto, *Sit Laus Deo.* (1) The arches in the open work of this partition are in the purest and most finished style of the Gothic: but certain ornaments on the cornices above them are partly Grecian. The mottos under the cornices are in different characters: that of Fox, viz. Est Deo Gracia, (2) which is repeated on the south side, is in the black letter; those of cardinal Beaufort, IN DOMINO CONFIDO, (3) and of the unknown benefactor, SIT LAUS DEO, (4) on the opposite side, are in the Roman character, though the same date, 1525, occurs on both sides. Thus the precise period is discovered of the decline of the former, and the ascendancy of the latter.

Upon the top of these partition walls are ranged six mortuary chests, containing the mortal remains of different princes or other personages, eminent for their rank or merits, most of whom are entitled to the peculiar respect of Englishmen and of Christians. The

(1) *Praise be to God.*

(2) *Thanks be to God.*

(3) *In God is my trust.*

(4) *Praise be to God.*

present chests, the work of Bishop Fox, are composed of wood,(1) carved, painted, and gilt. They are also surmounted with crowns, and inscribed with the names and epitaphs, in verse, of the princes whose bones they contain. It is an unquestionable fact, though it has escaped the observations of all former writers who have mentioned the subject in later times, that Bishop de Blois, in the twelfth century, first collected the remains of the most illustrious princes and prelates who had been buried in the cathedral, and deposited them in certain coffins of lead, which he placed over the Holy Hole,(2) most pro-

(1) Godwin, de Præsulibus, R. G. in Vetusta Monumenta, vol. ii. &c. are mistaken in asserting that the present chests are made of lead. Most of them have a shell within them, but this also is of wood.

(2) 'Escuinus et Kentwinus, quorum ossa postmodum, tempore Hen. Blesensis Wynt. Epis. translata sunt et propter ignorantiam qui essent reges et qui essent episcopi, eo quod non erant tituli inscripti super monumenta eorum, prædictus Henricus episcopus posuit in sarcophagis plumbeis reges cum episcopis et episcopos cum regibus simul permixtos.' Rudborn, Hist. Maj. l. ii. c. 1. This author proceeds to relate, that the bones of the kings Cuthred and Sigebert were deposited in the said chests: 'Ossa Edmundi (filii Alfredi) translata sunt in quoddam sarcophagum locatum super locum nuncupatum The Holy Hole.' Hist. Maj. l. iii. c. 6. 'Cujus sanctissimæ reginæ (Matildæ) ossa moda per Henricum Blesensem, fratrem regis Stephani, translata sunt et posita in sarcophago plumbeo cum ossibus

bably in the same situations which the present wooden chests occupy (1). At the time when the choir was taken down and rebuilt, at the beginning of the sixteenth century, there was a necessity of removing these coffins; which being probably found too numerous, (2) and not sufficiently elegant for the situation which they were intended to occupy, Bishop Fox caused the present wooden chests to be made, to the number of six; one to be placed over each arch of the partition. In four of these he deposited the remains of the illustrious princes mentioned beneath, being those which fortunately could be ascertained. The last chest on each side he filled with the bones of other great per-

nobilissimæ Frytheswydæ reginæ, matris sanctæ Frytheswydæ virginis, super locum vocatum The Holy Hole.' Ibid. l. v. c. 3. N.B. The said Holy Hole extends from the second screen behind the altar as far as the bishop's throne

(1) This is more clear from the situation which our monastic historian assigns in the former choir to the bones of Stigand, being the same they still occupy: "Stigandus jacet in sarcophago plumbeo ex australi parte summi altaris, juxta cathedram episcopalem." Ibid. c. iv.

(2) It is plain from the passages of Rudborne, quoted above, amongst many others, that there existed in his time, viz. the middle of the 15th century, the leaden coffins of several princes and prelates, for which there are no mortuary chests at present.

sonages, which had probably been mixed and confounded together ever since their first translation, almost four centuries before his time; and, in all appearance, buried a second time those of different princes and prelates who were less celebrated for their merits and benefactions to the cathedral.

The first chest from the altar on the north side contains two skeletons; those of the first Christian king of the West Saxons, Kinegils, founder of the cathedral, and of the pious king, Ethelwolf, here called Adulphus, who was once a subdeacon of the cathedral, and afterwards its great benefactor, and the father of the great Alfred. It is inscribed on one side, REX KYNEGILS, obit A.D. 641, (1) and on the other, ADULPHUS REX, obit A.D. 857. (2) The epitaph is the same on both sides, viz.

Kingilsi in cista hac simul ossa jacent et Adulphi,
Ipsius fundator, hic benefactor erat. (3.)

The second chest, on the same side, contains also two entire skeletons, as they appear to be. One of them is that of Kene-

(1) *King Kingils, died A.D.* 641.

(2) *King Adulphus, died A.D.* 857.

(3) *The bones of Kingils and of Adulphus lie together in this chest. The former was the founder, the latter the benefactor of this church.*

walch, here called Kenulph, the son of Kinegils, and the real builder of the cathedral at the Saxon conversion: the other, that of the founder of the English monarchy, the great Egbert. On one side of the chest, is inscribed KENULPHUS REX, obit A.D. 714, (1) and on the other side, EGBERTUS REX, obit A.D. 837. (2) The epitaph is as follows:

Hic Rex Egbertus pausat cum rege Kenulpho,
Nobis egregia munera uterque tulit. (3)

The third chest contained parts of the mingled remains of persons of very different stations and characters; the other part of them having been deposited in the corresponding chest on the other side. These were the bones of Canute, the great and od Danish king; of his queen Emma, the fair maid of Normandy, and the special friend of this cathedral; of the tyrannical Rufus; of the good bishop Alwin; and of the simoniacal prelates, Wina and Stigand. (4) It ap-

(1) *King Kenulph died A.D.* 714.

(2) *King Egbert died A.D.* 837.

(3) *Here King Egbert rests, together with King Kenulph. Each of them bestowed great benefits upon us.*

(4) Though his name does not appear upon the chest, yet we are otherwise assured that he was buried along with Wina.

pears that these remains, by some means or other, had got so intermixed from the time of De Blois, that it was impossible to distinguish to whom they had severally belonged. This circumstance alone can account for the manner of their disposal by Bishop Fox in these chests, as likewise for the equal honour which is thereby paid to characters of very unequal merits. These chests having been in part violated by the rebels in the great civil war, and many of the bones which they contained having been taken out of them, and scattered about the church, such of them as were recovered at the Restoration, were laid in the two chests last mentioned. The inscription on the chest before us, on one side is as follows:

In hac et altera e regione cista, reliquiæ sunt CANUTI et RUFI regum, EMMÆ reginæ, WINÆ et ALWINI episcorum. (1)

On the opposite side is this inscription: *Hac in cista A.D.* 1661, *promiscue recondita sunt ossa Principum et Prælatorum sacrilega barbarie dispersa, A. D.* 1642. (2)

(1) *In this chest, and in that opposite to it on the other side, are the remains of Canute and Rufus, kings; of Emma, queen; and of Wina and Alwin, bishops.*

(2) *In this chest, A. D.* 1661, *were promiscuously laid together the bones of the princes and prelates which had*

We have said that the fourth chest, being the one on the south side directly opposite to the last mentioned, is similar to it, both as to its contents and inscriptions.

In the fifth chest, which is the middlemost on the south side, lies the mortal part of Edmund, the eldest son of Alfred, whom his father caused to be crowned king in his own life-time. The son, however, dying before the father, and previously even to the latter's resolution of building the new monastery for the burying place of his family, he was interred in a spot which we shall afterwards point out in this cathedral, whence his bones were removed to the present shrine. This bears, on each of its sides, the following title and inscription:

EDMUNDUS REX, obit A.D.
Quem theca hæc retinet Edmundum suscipe Christe,
Qui vivente patre regia sceptra tulit. (1)

The sixth chest, being that next to the altar, preserves the relics of the pious Edred, youngest son of Edward the elder, who, dying rather suddenly, was, by the direction

been scattered about by sacrilegious barbarism in the year 1642.

(1) *King Edmund, died A.D. . . . . Him whom this chest contains, and who swayed the royal sceptre while his father was yet living, do thou, O Christ, receive.*

of his friend, St. Dunstan, buried in this cathedral, to which he had been a great benefactor. The title and epitaph, supplying the abbreviations, (1) is the same on each side of the chest:

EDREDUS REX, obit A. D. 955.
Hoc pius in tumulo rex Edredus requiescit,
Qui has Britonum terras reverat egregie. (2)

(1) N. B. In transcribing these inscriptions, we have, throughout, supplied the abbreviations.

(2) *King Edred, died A. D. 955. The pious Edred rests in this tomb, who admirably well governed this country of the Britons.*

*** In the course of the summer of 1797, whilst the Author was absent in the north of England, certain gentlemen of distinguished talents and learning, officers in the West York regiment of militia, being desirous of investigating the antiquities of this city more attentively and minutely than is usually done by strangers, obtained permission to open certain tombs in the cathedral, and to examine the contents of the mortuary chests round its choir. Having completed these scientific researches with all the respect that is due to the illustrious dead, one of their number, Henry Howard, Esq. of Corby Castle, was so obliging as to communicate to the Author a very perspicuous account of their discoveries; an extract from which, with his permission, relating to the contents of the chests, is here inserted for the information of the reader.

"July 7, assisted by Mr. Hastings, surgeon of the North Gloucester militia, we looked into the different chests, said to contain the bones of the Saxon kings. The first chest, inscribed Kinegils and Adulphus contains two skulls and two sets of thigh and leg bones. We measured the skulls and thighs, to find out whether there was any

We shall now mention such other monuments and graves of princes and prelates, as

difference in the size from that of the present race of men, and found the first skull, from the posterior part of the ossa temporis, to measure $5\frac{3}{4}$ inches, and the second skull $5\frac{1}{2}\frac{1}{6}$ inches. Ditto from the inferior part of the os frontis to the os occipitis, $7\frac{1}{2}$ inches. Second skull ditto. These measurements, and, indeed, those of the others, prove that there was no superiority of size. From the contents of the chest, it does not appear that the bones do not belong to the kings with whose names it is inscribed.

Second chest, inscribed Egbert and Kenulph. This contains three skulls, one of which is very small. One thigh bone, wanting a fellow, is very stout, and measured $19\frac{3}{4}$ inches long. But the two leg bones, one of which is rather deformed, and the two hip bones belonging to this body, are in the chest, and answer exactly. There are also two other thigh bones and two leg bones that pair; so that, with the exception of the third skull, these may be the bones of the aforesaid kings.

Third and fourth chests, bearing the names of Canute, Rufus, Emma, Wina, Alwin, and Stigand. Neither of these contains any skull; but they are full of thigh and leg bones, one set of which, in the third chest, is much smaller and weaker than the rest. This, with the supernumery skull in the second chest, might possibly have belonged to Queen Emma.

The fifth chest, inscribed Edmund, contains five skulls, and three or four thigh bones. One of the skulls, from the state of the sutures, belonging to a very old man; another also belonging to an old person; these, therefore, might have belonged to Wina and Alwin.

The sixth chest, inscribed Edred, contains many thigh bones and two skulls. It is to be observed, that the skulls actually at present in the chest are twelve in number, which is also the number of the names inscribed on the

occur in this part of the church. Under the chest of Egbert, is a table monument, half let into the partition wall, which incloses the body of the religious bishop, John de Pointes, or de Pontissara, the founder of the ancient college of St. Elizabeth, close to Wykeham's college of St. Mary, near this city. The epitaph is this:

Defuncti corpus tumulus tenit iste Joannis
Pointes, Wintoniæ Præsulis eximii—obit 1304.(1)

Against the wall, near the pulpit, is a similar monument, containing the ashes of Bishop Richard Tolive, or of Ilveschester, the successor of Henry de Blois, with this inscription:

Præsulis egregii paugant hic membra Ricardi
Toclyve, cui summi gaudia sunto poli. (2)

Immediately before the ancient altar lie the remains of the once great and powerful prelate, Henry de Blois. But he, who appears to have preserved the memory of so many other illustrious personages, by trans-

same chest. It will also appear, from the size of the bones, that there was no difference of stature from the present age."

(1) *This tomb contains the body of John Pointes, an excellent bishop of the see of Winchester, who died in* 1304.

(2) *Here rest the limbs of the good bishop, Richard Toclyve. May he enjoy the bliss of heaven above.*

lating and enshrining them, is himself destitute of every memorial in the cathedral. Lower down, at the bottom of the steps descending into the choir, lies the noble-minded monk and bishop, Henry Woodlock, or de Marewell. He also is without a monument: nevertheless it appears that his grave was discovered (1) at the last paving of the choir, and that an episcopal ring of solid gold, inclosing an amethyst, was found in it, of which the then dean (Ogle) obtained possession.

We have hitherto omitted to mention the tomb of the last of our monarchs who was interred in this ancient mausoleum of royalty, William Rufus; though it is one of the most conspicuous objects in this part of the church, being situated near the steps, in the middle between the north and south doors of the choir. It consists of English grey marble, being of the form that is called *Dos d'Ane*, and is raised about two feet above the ground. By whom, or on what occasion, his bones were removed out of the tomb and

(1) From the account here given of the respective situation of Woodlock's grave, and that of De Blois, it is much more likely that the episcopal ring found on the paving of the choir, near the tomb of Rufus, belonged to the former than to the latter prelate.

enshrined, does not appear; it is probable, however, that this was done by Bishop de Blois, from a too partial respect for his uncle, when he paid that honour to the remains of so many other more deserving personages. It may be asked, why the tomb of Rufus was left to remain after the bones had been taken out of it? The answer is, that this was the usual practice on similar occasions. For we are to observe, that unless the bodies were found entire, the bones only, and of these probably only the greater, used to be translated, after they had been washed in wine and water. The other remnants of mortality, with the clothes and ornaments, were usually left behind in the tombs. Hence we find the tombs of many saints, or rather illustrious personages, still remaining, after the bones had been enshrined. In conformity with this account we are informed, that when the present royal tomb was violated by the rebels in the time of Cromwell, there was found in it the dust of the king, with some pieces of cloth embroidered with gold, a large gold ring, and a small silver chalice. We shall notice only one more monument in this part of the church, viz. that of bishop Cooper. The other epitaphs, which former writers have mentioned, as being on the north par-

tition wall, we do not transcribe, because in fact they do not exist there. (1)

(1) It might seem astonishing that Warton, Descript. p. 81, and the Anonymous Historian, vol. i. p. 54, should so positively assert, that there are, on the north partition wall epitaphs in verse, which they insert in their books, on bishop Elwin and Queen Emma, when no such verses exist, or could have existed at the time they wrote; did not we clearly discover, that, instead of making use of their own eye-sight in describing a cathedral which they had so often occasion to enter, they copied Gale's short History of the Cathedral, published in the year 1715. It may, however, still be asked, how Gale himself came by these epitaphs? The only way of solving this difficulty, and of vindicating the truth of the inscriptions on two of the chests above described, is by supposing that the lines in question were inscribed upon the leaden coffins of the said personages, or upon some monument near them, in the ancient choir, before the renewal of it, by Fox; and that having met with these lines in some old manuscript, or other account of the choir in its former state, he supposed them still to exist there. Having made this observation, we will here, in the notes, give the several epitaphs, not doubting of their being genuine, and that they were to be seen in this part of the choir, 300 years ago. That of bishop Alwin, guardian of Emma, and afterwards monk, sacristan, and bishop of this church, was as follows:

HIC JACET ALWINI CORPUS, QUI MUNERA NOBIS
CONTULIT EGREGIA, PARCITO CHRISTE PIO.

Here is the body of Alwin, who bestowed many noble presents upon us. Have mercy, O Christ, upon thy pious servant.

The epitaph of Emma contained an abstract of her history in the following lines:

Leaving the choir, by the south door, we enter into the south-east aisle, which, as well

HIC EMMAM CISTA REGINAM CONTINET ISTA.
DUXIT ETHELDREDUS REX HANC, ET POSTEA, CNUTUS.
EDWARDUM PARIT HÆC, AC HARDI-CANUTUM.
QUATUOR HOS REGES VIDIT SCEPTRA TENENTES,
ANGLORUM REGUM FUIT HÆC SIC MATER ET UXOR.

The sense of this epitaph may be thus rendered into English:—*Here rests, in this chest, queen Emma. She was first married to king Ethelred, and afterwards to king Canute. To the former she bore Edward, to the latter Hardicanute. She saw all these four kings wielding the royal sceptre; and thus was the wife and mother of English kings.*

Two other epitaphs for bishops of this see are to be met with in Gale, which are transcribed by Warton, and his follower, the Anonymous. The first of these also occurs in Godwin, though it certainly was never to be seen in the Cathedral since the alteration made by Fox in the chests and partition wall. This is to the joint memory of Elmston, or Helmstad, the predecessor of St. Swithun, and of Kynulph, or Elsius, who had been a monk before he became a bishop of the Cathedral in 1086, and stood thus:

PONTIFICES HÆC CAPSA DUOS TENET INCINERATOS,
PRIMUS ELMSTANUS, HUIC SUCCESORQUE KYNULPHUS.

This chest contains two prelates, now reduced to ashes, Elmstan, and his successor Kynulph.

The other epitaph was inscribed on the leaden coffin of the noble and learned, but ambitious, prelate, Alfymus or Elsinus, who, being raised from the see of Winchester to that of Canterbury, perished in the snow upon the Alps, whilst on his way to Rome, to procure the metropolitical pall. His body, being brought to England, was buried in

as the corresponding part of the choir, and the opposite aisle, bears the devices and marks of the last founder, bishop Fox, in every part. Near the door, on the partition wall, to the eastward, is seen an inscription for the heart of Bishop Nicholas de Ely, there deposited. He was a great patron of Cistercian monks, and particularly of their convent of Waverly, near Farnham. He accordingly directed his body to be there interred, leaving his heart only to his cathedral. The inscription is as follows:

Intus est cor Nicolai olim Winton episcopi cujus corpus est apud Waverlie. (1)

Further eastward, within the partition wall, is the marble coffin of Richard, second son of William the Conqueror; who came to an untimely end while hunting in the New

his cathedral of Winchester, over which was afterwards placed this epitaph:

ALFYMUS PLUMBO PRÆSUL REQUIESCIT IN ISTO.

In English: *In this lead reposes bishop Alfymus.* We must not forget to mention the original epitaph of the great Canute, who was first buried before the high-altar, which Trussell informs us was the following jingling line:

MORIBUS INCLUTUS JACET HIC REX NOMINE CNUTUS.

Here lies king Canute, illustrious for his conduct.

(1) *Within this wall is the heart of Nicholas, bishop of Winchester, whose body lies at Waverly.*

Forest, before his brother, Rufus, and his nephew, Robert, son of his eldest brother, Robert, met there with the same fate. Over the same coffin is the following epitaph, in the characters of Fox's time:

Intus est corpus Richardi Wilhelmi Conquestoris filii et Beorniæ Ducis. (1)

(1) *Within this wall is the body of Richard, son of William the Conqueror, and Duke of Beornia.*—On the subject of this title the learned gentleman who described the contents of the mortuary chests, has favoured us with the following observations: '*Beorniæ Ducis* is supposed by some to be an additional title; but besides it being, I believe, unusual in those times to add titles to a name in that manner, it would be difficult to determine what is meant by it. Bearn, Berry, or the Barrois, are provinces to which I believe William laid no claim. But I conceive that this tomb contains, like many others in the cathedral, the remains of two great personages. Earl or Duke Beorn (these two titles being used indiscriminately at the time in question) was a personage well known in Canute's and Edward's reign. He was the son of Ulphon, by Estrith, sister to Canute the Great; and when Swayne, the second son of Earl of Godwin, being outlawed for a crime, flew into rebellion, and manning eight ships, committed acts of piracy on the coast, was persuaded by Earl Godwin to repair to him, and endeavour to bring him back to his duty; Swayne, supposing Beorn came to betray him, slew him with his own hand; and, according to the Saxon annals, had him buried in a church near the spot. But his relations dug up his body, and interred it at Winchester, near the remains of his uncle, Canute.' This supposition, however difficult to reconcile with the inscription made in the time of Fox, becomes

Proceeding in the same direction on the pavement, close to the south wall, is the grave-stone of a bishop, as appears by the mitre and other ornaments cut upon it, in order to receive a rich and elegant brass engraving of the deceased, which is now torn away. It is not of a very high antiquity, as is plain from the form of the mitre, and the known date of the indroduction of sepulchral brasses. This used to be pointed out as the grave of Fox, who is certainly known to have been buried under his own chapel. All doubt, however, on this head was removed in the summer of 1797, when the stone was found to have no grave at all under it. (1) Hence we must conclude that it has been removed from its original situation in the choir, or some of the chapels, on new paving it, and, from different circumstances,

much more probable upon attending to the original epitaph in the characters of the eleventh century, which are still plainly legible on the marble coffin itself, from which bishop Fox's is a manifest deviation, viz.

HIC JACET RICARDUS WILLI SEPTORIS REGIS FILLI ET BEORN DUX.

(1) " We took up the slab called Fox's tomb, which had probably been removed to the place in which it lies from some other part of the church, and there was nothing under it but the arch of the crypt below." Extract from the Minutes of Researches in Winchester Cathedral, in July 1797, drawn up by H. H. Esq.

there appears more reason to suppose that it belonged to Bishop Courtney, who died towards the end of the fifteenth century, than to any other of our prelates.

From this station we have a distinct view of the gorgeous chantry of the founder of this principal part of the church, Bishop Fox. There is a luxuriancy of ornament in the arches, columns, and niches with which it is covered, that baffles minute description, and might appear excessive, were not the whole executed with exact symmetry, proportion, and finished elegance, and had it not been the architect's intention to shut up this chapel from the side aisle. Even the groining in the small niches, which are multiplied upon it to the number of fifty-five, is a matter of attention and study, being different in each of them, and yet all formed on true architectural principles. In an elegant oblong niche, under the third arch, lies the figure of the founder, which he, for the sake of humility and public instruction, chose should be represented as an emaciated corpse in a winding-sheet, with the feet resting on a death's head. (1) We have positive assur-

(2) In the folio plate of the Vestuta Monumenta, vol. ii. from a drawing of Mr. Shenebblie, though large enough to represent these particulars at the head and feet, yet they are omitted. A more striking defect is, that the corpse there appears to be that of a muscular young man.

ance that this is the real resting-place of his venerable ashes. Entering this little chapel, we cannot fail of experiencing some of those awful and pious sentiments which the venerable deceased, whose ashes are under our feet, so often indulged here; who, from the hours of devotion which he spent in this destined spot of his interment, obtained for it the name of *Fox's Study*. The beauty and solitude of this oratory must have been greatly heightened by the painted glass which, we are informed, filled all the open work of the arches, until it was destroyed in the grand rebellion. The ceiling is rich with the royal arms of the house of Tudor, emblazoned with colours and gilding, and with the founder's own arms and chosen device, the pelican, which is repeated so many hundred times on his different works in this cathedral. This was intended by him to express his ardent devotion to the sacrament of the altar, (1) which also caused him to denominate his magnificent foundation at Oxford *Corpus Christi* college. The same devotion appears in the emblems of the Blessed Sacrament and of the Passion, supported by angels, which are seen over the place where

(1) The pelican was said to be a bird that made use of its beak to tear open its own breast for the purpose of feeding its young ones with its blood.

the altar stood; as likewise in the inscription taken from the ancient church office on this subject, which is still legible—O SACRUM CONVIVIUM IN QUO CHRISTUS SUMITUR. (1) The upper part of the altar was adorned with three large statues, and nine small ones, which are now destroyed; but their gilded niches still remain in perfect preservation. On the side of the altar is a door-way, which leads into a little vestry, that seems to have been appropriated to this chantry, where the ambries belonging to it still remain.

We pass from this chapel to another much larger, parallel with it, but quite plain and unadorned. This, however, was formerly the richest part of the whole church; for here the magnificent shrine of St. Swithun, of solid silver gilt, and garnished with precious stones, the gift of king Edgar, (2) used to be kept; except on the festivals of the saints, when it was exposed to view upon the altar, or before it. It is not unlikely that other shrines were kept in the same place, ranged against the eastern wall, on which may still

(1) *O sacred banquet in which Christ is received!*

(2) Sanctum Swythunum hujus ecclesiæ specialem patronum, de vili sepulchro transtulit, et in scrinio argento et auro, à rege Edgaro cum summâ diligentiâ fabricato, honorificè collocavit. His. Maj. l. ii. c. 12.

be seen some painted figures of saints. This chapel is directly behind the high altar, and formerly communicated with the sanctuary by the two doors which are still seen: it is, notwithstanding, a two-fold error in our domestic writers to term this place the *Sanctum Sanctorum*, and to describe it as the place from which the priest was accustomed to approach the high altar; (1) which is to confound it with the sacristy or vestry. It was certainly furnished with an altar; the back screen of which consisting probably of ornamental wood-work, seems to have been fastened by certain staples, which still remain. We are assured of this fact, from the circumstance of the early conventual mass, immediately after the holding of the chapter, being celebrated here every morning; (2) from which circumstance it may be called the capitular chapel.

(1) The Greeks indeed, as we have seen, called the altar by the name ἁγιον ἁγιων, but there is no such name as *Sanctum Sanctorum* in the whole of the Latin liturgy.

(2) "Primogenitus (Alfredi) vocabatur Edmundus, quem pater, adhuc ipsomet in humanis agente, fecit inungi et in regni monarcham coronari, qui non multo post, ante patrem mortis nexibus deprimitur, et in veteri monasterio Wyntoniensi sepelitur; ut satis clarè apparet intuentibus lapidem marmoreum tumbæ ipsius, *qui jacet adhuc in terra ex boreali parte altaris, ubi missa matutinalis sive capitularis celebratur.*" Hist. Maj. l. 3, c. 6.

On the left of this chapel, corresponding with Fox's chantry, but widely different from it in its architecture and in every other respect, is that of Bishop Gardiner; being an absurd medley of Gothic and Ionic, both indifferent in their kinds. On the pavement of this chapel is the tomb-stone of Edmund, the son of Alfred, whom we only know to have been a king from his epitaph, engraved in Saxon characters upon it, and from the text of its commentator, the monk of our cathedral.(1) The rest of the pavement, together with the iron bars that secured the chapel, have been torn away out of hatred to Bishop Gardiner. It is thought also that his bones have been removed out of their sepulchre, and that those which are still seen in a large antique coffer, at the upper end of the

(1) "Et est epitapham (supradicti Edmundi) in marmore scriptum istud, Hic jacet Edmundus Rex Eweldredi regis filius. Ossa vero Edmundi regis jam translata sunt in quoddam sarcophagum locatum super locum nuncupatum The Holy Hole." Ibid. Rudborne, on this occasion, mentions that the said heroic monarch bore five different names, viz. Alured, *Alfred*, Elured, *Elfred*, and *Eweldred*. The three names in italics are here given, according to their true reading, from the original epitaph and other authentic records, instead of the faulty text of Warton. The last name is not even rightly copied in the Vestusta Monumenta, the draughtsman having mistaken a Saxon W for a G. The same is accordingly there printed *Egeldredi*.

chapel, form part of them, (1) which no person since has had the humanity to cover.* Whatever might have been the character of their owner, certainly, in their present abject state, handled and thrown about every day in the year, they seem to call upon the spectator, with the unburied skeleton of Archytas—

> At tu vagæ ne parce malignus arenæ
> Ossibus et capiti inhumato,
> Particulum dare.
> HORAT. Lib. 1. Od. xxviii. (2)

Returning the way by which we went, through the capitular chapel and Fox's chantry, when we have turned round the corner of the latter, we find ourselves in what may be called De Lucy's church. In fact, this is evidently the workmanship of that munificent prelate, and the early stage of Gothic architecture, as we have proved against our Winchester antiquaries, in our survey of the outside of this church; and as the glance of an eye here within it will at once convince the intelligent spectator. The ob-

(1) A few years back there were many bones besides those now in the coffer, and, amongst the rest, a skull.

(2) *Nor thou, my friend, refuse, with impious hand,*
A little portion of this wand'ring sand
To these my poor remains.—FRANCIS.

* See Supplement.

jects which first arrest our attention in this part, are the magnificent chantries of Cardinal Beaufort and of Bishop Waynflete, which correspond with each other in form and situation, filling up the middle arch on each side. The former of these, for elegance of design and execution, would be admired by the generality of spectators, no less than by connoisseurs, as the most elegant chantry in the cathedral, if not in the whole kingdom, were it not neglected, and consigned to dust and ruin, equally by his family, his foundation, and his cathedral, to all which he proved so liberal a benefactor.* The columns, though of hard Purbeck marble, are sharped into elegant clusters. Nothing can exceed the beauty of the fan-work in the ceiling; of the canopies, with their studded pendants; and of the crocketted pinnacles; though of these a horse-load has fallen, or been taken down, which is kept in one of the neighbouring chapels. The low balustrade and tomb are of grey marble; the latter is lined with copper, and was formerly adorned on the outside with the arms of the deceased, enchased on shields. There was also, originally, an inscription on a brass fillet, round the upper part of the tomb, as is still seen on those of Edington and Wyke-

* See Supplement.

ham; but the greater part of this was torn away in the reign either of Edward VI. or Elizabeth: as, when Godwin wrote, (1) only the following words remained upon it, which now also have disappeared: Tribularer si nescirem misericordias tuas. (2) The humble hope, however, expressed in these words, which were probably of the deceased's own choosing; the pious tenor of his will, signed only two days before his death; and the placid frame of his features in the figure before us, which is perhaps a portrait, lead us to discredit the fictions of poets and painters, who describe him as dying in despair. (3) The figure represents Beaufort in the proper dress of a cardinal—the scarlet cloak and hat, with long depending chords, ending in tassels of ten knots each. (4) At the upper end of the chantry, under a range of niches

(1) He wrote his commentary in the reign of James I.

(2) *I should be in anguish did I not know thy mercies.* —This express passage, however, is not in the book of Psalms nor in any other part of the Scriptures, as the learned R. G. supposes in Vetust. Monum. (Soc. Antiq. vol. ii.) but forms part of an antiphon in the Roman Breviary.

(3) Shakspeare and Sir Joshua Reynolds: the former in his Henry VI.—the latter in a celebrated picture in the Shakspeare Gallery.

(4) Even such minutiæ as these were settled in the ceremonial of past times.

L. of C.

which are robbed of their statues, stood an altar, at which, in virtue of his last will, three masses were daily said for the repose of his own soul, and those of his parents and royal relations therein mentioned.

The opposite chantry, that of Bishop Waynflete, is likewise incomparably beautiful, and by most spectators is preferred to the one which has just been described. The great advantage, however, which it has over it, is in the attention that is paid by his children of Magdalen College, Oxford, to keep it clean and in perfect repair. The central part of the chapel, which in Beaufort's monument is left open, is here inclosed with light arch-work, surmounted with an elegant cornice, in which, and in the work in general, we observe that the arches begin to flatten. The figure of the bishop appears in his full pontificals of mitre, crosier, casula, stole, maniple, tunicle, rochet, amice, alb, sandals, gloves, and ring. He is represented in the attitude of prayer, emblamatically offering up his heart, which he holds in his hands, in allusion to that passage of the Psalmist, *My soul is always in my hands*. But there does not appear ever to have been an inscription on the tomb.

In a line with these two chantries, against the south wall, is a marble figure, in an erect

posture, of Sir John Clobery, ornamented with all kinds of modern military accoutrements and emblems. The taste and execution of this figure and monument, when contrasted with those of Cardinal Beaufort near it, are by no means calculated to prove the superiority of the seventeenth century over the fifteenth in the cultivation of the liberal arts. The epitaph, however, has more merit, and though of late date, deserves to be here inserted for the information which it conveys:

M. S.
Johannis Clobery, militis,
Vir in omni re eximius,
Artem bellicam
Non tantum optime novit,
Sed ubique felicissime exercuit.
Ruentis patriæ simul et Stuartorum domus
Stator auspicatissimus,
Quod Monchius et ipse
Prius in Scotio animo agitaverent,
Ad Londinum venientes
Facile effectum dabant;
Unde pacem Angliæ, Calorum II. solio,
(Universo populo plaudente)
Restituerunt.
Inter armorum negotiorumque strepitum,
(Res raro militibus usitata)
Humanioribus literis sedulo incubuit,
Et singulares animi dotes
Tam exquisita eruditione expolivit,
Ut Athenis, potius quam castris,
Senuisse videretur.

Sed, corpore demum morbo languescente,
Se tacite mundi motibus subduxit,
Ut cœlo, quod per totam vitam
Ardentis anhelaverat, unice vacaret.
Obiit anno salutis 1687, ætatis suæ 63.
Hoc monumentum charissima defuncti,
Relicta, ceu ultimum amoris indicium,
Poni curavit.

Sacred to the memory of
Sir John Clobery, Knight.
Excelling, as he did, in every thing,
He in such a manner cultivated the military art,
As not only thoroughly to understand it,
But also to apply it to the best purposes.
Becoming the prop of his fallen country,
And of the House of Stuart,
He planned those measures,
With his friend, Monk, in Scotland,
Which, when they came to London,
They happily brought to pass;
By which peace was restored to England,
Charles II. *to his throne,*
And unbounded joy to the whole nation.
Amidst the noise of arms, and public business,
(A rare example to soldiers)
He applied himself to intense study,
And to the cultivation of his singular talents,
So as to appear to have spent his life
Rather in the academy than in the camp.
At length his corporal strength failing him,
He withdrew himself from worldly concerns,
That he might better prepare himself for heaven,
Which had long been the only object of his wishes.
He died in the year of our Lord 1687.
Of his age 63.
His faithful widow
Caused this monument (the last mark of her love)
To be here erected.

Advancing beyond the two grand chantries in the middle of the centre aisle, before the entrance into the chapel of the Virgin Mary, we come to a flat monument of grey marble, without inscription or ornament upon it, raised about two feet above the ground. This is pointed out, not only by vergers, but also by antiquaries, as the actual tomb of Lucius, the first Christian king, and the original founder of the cathedral in the second century. The absurdity of this opinion must strike every person of common information. For if this be the resting-place and the memorial of that celebrated personage, how comes it that the fact has escaped the notice of our original historians, and of Rudborne himself, who is in the greatest darkness or uncertainty concerning the latter part of his history? Again, how can we suppose so obnoxious a monument, had it previously existed, would have been permitted to remain, when the agents of Dioclesian levelled the whole original edifice to the ground; and afterwards, when Cerdic changed the second church, here erected, into a heathen temple? But it is easy to trace this error to its source. The fact is, Bishop de Lucy, the last founder of this part of the cathedral, is here buried in the centre of hi own work, as we gather from the most au

thentic records; the similarity of whose name with that of Lucius, has occasioned the story in question.(1)

Three enclosed chapels form the eastern extremity of the whole sacred fabric. The chantry, on the south side, is fitted up in a peculiar style of richness and elegance, the ornaments with which it is covered being carved in oak. These consist of vine leaves, grapes, tabernacles, armorial bearings, and the motto Laus tibi Christe,(2) repeated an incredible number of times. The prelate who lies here buried, Thomas Langton, having previously to his decease, which happened by the plague in the year 1500, being elected to the see of Canterbury, we find the arms of that see in various parts represented with those of Winchester. In the centre of the chapel is the altar tomb of the deceased, which was originally exceedingly elegant, but which is now stripped of every metal ornament for which a price could be

(1) The following is the account of the examination of this tomb in July, 1797: "The tomb, said to be that of Lucius, the first Christian King, had evidently been opened before. There was in it a skull of common size, the thigh bones lying near it, and the remains of silk garments of a yellow colour, which might have been formerly either purple or red. Some parts had been embroidered with a narrow stripe of gold." Extract of a letter from H. H. Esq.

(2) *Praise be to thee, O Christ!*

obtained. There is a profusion of rebusses on the groining of the ceiling, in conformity with the taste of the age. Amongst these we see the musical note called a *long* inserted in a *ton*, in allusion to the name Langton; a *vine* growing out of a *ton*, to denote his see, Winton; a *hen* sitting on a *ton*, signifying the prior of the cathedral, who was his contemporary, Henton, or Hunton; and a *dragon* issuing out of a *ton*, the meaning of which we cannot unriddle.

The middle chapel, dedicated to the blessed Virgin, hence called amongst antiquaries the Lady Chapel, was originally no longer than the other two. We see distinctly where the architecture of Bishop de Lucy, the most elegant that his age is acquainted with, ends; and where the work of Prior Silkstede, which has lengthened this chapel by one half, begins. It appears that the additional part was begun by Silkstede's predecessor, Thomas Hunton, and that he only finished and ornamented it. For, looking up to the groining round the centre orbs, one representing the Almighty, the other the Blessed Virgin, we find the following characters and rebusses: the letter *T*, the syllable *Hun*, the figure of a *ton*, for Thomas Hunton, and the figure 1 for *prior*. In like manner, we see the letter *T*, the syllable *silk*, a *steed*, or horse, and the

figure 1, for *Thomas Silkstede, prior.* In other parts of the chapel and cathedral we find the letter *T*, with a skein of *silk* twisted round it, to denote the same person; with the *vine* and the *ton;* which ornament often occurs. There are other proofs, from the arms of Queen Elizabeth, wife of Edward VI. and those of the Grey family, that the addition to this chapel was begun to be built whilst Hunton was prior, but that it was finished and ornamented by Silkstede. The latter fact is attested by an imperfect inscription under the portrait of this prior which is still visible, with the insignia of his office, over the piscina in this chapel, of which the following words are part:

Silkstede . . . jussit quoque sara polita
Sumptibus ornari, Sancta Maria, suis. (1)

The ornaments, of which mention is here made, consist in certain curious paintings, partly historical and partly allegorical (relating chiefly to miracles ascribed to the prayers of the holy patroness of this chapel), which almost cover the whole of the new erection. The subject of one of them, indeed, is drawn from the Holy Scripture, viz.

(1) *Silkstede also caused these polished stones, (O Mary) to be ornamented at his expense.*

the Annunciation; and those of a few others occur in credible historians; as that of St. Gregory's procession in the time of the plague: in general, however, the stories here delineated are collected from unauthenticated legends. (1) Nevertheless, they had not any

(1) The author has explained the meaning of as many of these paintings as are not quite defaced, in a work entitled *Specimens of Ancient Sculpture and Painting*, by J. Carter, Architect, where plates of the same occur. One of these, however, representing an execution, being the first in the lower tier on the north side, he has reason to think relates to a different subject from that which he there mentioned. Being described as a national event, and productive of a new regulation in the administration of justice, it deserves to be related. Harpsfield reports, in his account of the reign of Henry VII. that one Richard Boys, a native of Salisbury, having been unjustly condemned and executed for theft, upon being conveyed to a neighbouring church-yard, after hanging an hour, was found to be alive, when he declared that he had been saved from death by the prayers of the blessed Virgin, and of the pious murdered king, Henry VI. who was then universally considered as a saint. He accordingly paid a visit of devotion to the celebrated monastery dedicated to the Blessed Virgin at Walsingham, and to the tomb of the above mentioned king at Windsor, where he left the halter with which he had been suspended. This event, which made a great noise, and another of a similar nature with respect to one Thomas Fuller, of Hammersmith, who was executed for the crime of driving away cattle, of which he was innocent, and said to have been preserved in the same manner, seem to have given occasion to the law mentioned in the History and Survey of Winchester, vol. i, p. 320, which required that all per-

pernicious tendency which required them to be obliterated. At present they are highly curious and valuable for the information which they convey concerning the customs of former times. We observe the different attempts that have been made to deface them probably in the reign of Elizabeth; first by scraping the walls, secondly, by daubing them over with a coarse paint, and lastly, by white-washing them. This last operation has been the means of preserving them; for the white-wash having, of late years, fallen off, we now view them in a more perfect state than we should have done if they had been exposed to the air during the whole intervening period. In this chapel of her

sons under trial who were unable to procure counsel, should be furnished with it gratis. On this subject our author launches out into certain reflections, which prove either that trial by jury was not so popular formerly as it is at present, or that juries were then more ignorant and corrupt. Speaking of the judges, he says, "Rem non tam ad suum judicium, libere et constanter animi sui motum sequentes, quam ad 12 illorum judicium aut potius prejudicium revocant, à quo roro discedere solent. Qui cum nonnunquam vel ignorantiâ decepti, vel hominum potentiorum minis atque auctoritate confracti, vel gratiâ atque affectibus sinistris depraviti, reos nonnullos pronunciant qui ab intentato crimine prorsus sunt immunes: judices etiam sæpe nulla alia accuratiore cognitione adhibita, et toti quasi ab eorum dictatis pendentes, innocentes injusto addicunt supplicio. Hist. Eccles. Anglic. Sæc. 15.

patroness, Queen Mary, chose to have her marriage ceremony with Philip of Spain performed, and the chair on which she sat on this occasion is still shown there. It appears that there was formerly a particular sextry, or sacristy, belonging to this chapel, on the north side of it, with a garden, which, long after the former was demolished, continued to be called *Paradise*.

The remaining of the three above-mentioned chapels, from the figures of angels which still cover the whole vaulting of it, was probably dedicated to the Guardian Angels. It is not unlikely that this was also the chantry of Bishop Orlton, (1) though there is no memorial of him existing here at present. In the place of it we see, on the north side, the sepulchre of a modern prelate, Bishop Mews, with his mitre and crosier suspended over it; and on the south side, the superb monument of Weston, Duke of Portland, (2) with a noble and inimitable

(1) Richardson, in his notes upon Godwin, says of Orlton, "Sepultus est in ecclesiâ Wintoniensi in capellâ propriâ." Now there is hardly any other chapel, except this, unappropriated, and the style of the ornaments still remaining, which stood over the altar, seems to bespeak his time.

(2) He was lord treasurer in the reign of Charles I. Echard and Rapin represent him as being a Catholic.

bronze figure of him at full length, and the busts in marble of certain persons of his family.

Turning our faces now to the west, we have before us the screen which separates the work of De Lucy from that of Fox. In the front of this, just before the Holy Hole, we find a large grave stone, being about twelve feet long and five feet broad, in which we can discern that the effigies of a bishop, abbot, or mitred prior, in brass, and a long inscription, with a profusion of ornaments, had been inserted, which have been sacrilegiously stolen. This is celebrated, not only by the vulgar, but also by learned authors, (1) as the monument which covers the remains of the great patron saint of our cathedral and city, St. Swithun. (2) The improbability, however, of this opinion is great and obvious. This saint, it is well known, was buried, at his own request, in the churchyard, in a spot which we shall hereafter point out; and when, afterwards, at the distance

(1) Lord Clarendon, Gales's Antiquities, Warton's Description.—The profound Anthony Wood seems also to countenance this opinion. Athen. Oxon. The same is adopted by the learned Alban Butler, in his life of St. Swithun.

(2) This name is frequently spelt by moderns *Swithin*, but by the ancients always *Swithun* or *Swithum*.

of above a hundred years, the body was translated by St. Ethelwold into the cathedral, it was not deposited in a grave, but in a shrine or chest of silver, plated with gold and adorned with jewels, which king Edgar gave for this purpose. The only method then of supporting the received opinion, is, by supposing, that, at the Reformation, some zealous person, after the shrine had been seized upon for the king's use, interred the remains of the saint under the pompous and costly monument which this appears originally to have been. Now, though we doubt not that many persons at that period were ready to incur such an expense, in order to testify their respect and devotion to this illustrious saint, yet we cannot believe that such a measure would have been permitted on the part of government; as it would have been a tacit censure of the conduct of the latter in seizing on the shrine. Such was our reasoning on this point previously to the researches made in the cathedral in the summer of 1797, which were primarily undertaken for the purpose of ascertaining the point whether St. Swithun's remains lay under this grave-stone or not. We shall give below the very interesting account which the learned gentleman to whom we have already professed our literary obligations

more than once, was pleased to communicate to us of the discoveries that were made in this particular. (1) In the mean time we

(1) The following is an extract from the valuable letter in question:

"Sir, *Hilsea Barracks, July* 12, 1797.

"Your absence at the time we had obtained leave to make some researches in the cathedral, was a matter of great regret, both to my father, Capt. Cartwright, and myself, and, I will add, to the vergers of the cathedral who assisted us; and had we not been under orders to march to this place, we should certainly have delayed the investigation till your return. As it is, the best thing remaining to do is to give you an account of our transactions; and as I write to a person so much better informed, both as to the history of the place and every local circumstance, I shall confine myself to a bare narrative of facts:

"St. Swithun's Tomb.—Previous to our operations, we ascertained, both by measurement and by sound in the crypt, that the large square solid of stone, towards the middle of the vault, is immediately under St. Swithun's tomb. There is a square flint solid beyond it carried up in the same manner, but which appears to have been merely to support the arch above, between the monuments of Cardinal Beaufort and Bishop Waynflete, as on removing the pavement above it in the church, we immediately came to that arch.

"On the 5th of July, leave having been obtained, the slab, 12 feet by 5, supposed to cover St. Swithun's tomb, was raised under the direction of the master-mason of the chapter, in the presence of several gentlemen and two of the vergers of the cathedral.

"Under this stone, there appeared an oblong tomb or opening, seven feet long and two feet five inches broad,

shall observe, that our conjecture, in opposition to the received opinion, is now brought

formed of slabs of a fine white stone, (similar to that used in Bishop Fox's chapel) neatly polished, jointed with care and art, and as clean and dry as if it had been finished on that day. The rubbish, consisting of pulverised stone and some decayed mortar, with which it had probably been filled to the level of the underpart of the great slab, was rather sunk towards the centre, apparently on account of its having (as we afterwards discovered) burst into the coffin itself. After removing two feet five inches of this rubbish, the flat lid of an oak coffin appeared. The wood was moist, and in a state of the utmost decay, soft, spungy, and light, and easily broken, but still retaining to the eye its fibres and texture. The lid had been fastened with common iron nails, much rust-eaten, and which came out at the touch. The form of the coffin, or rather the chest, which contained the bones, was a parallelogram, about six feet and a half long, one foot ten inches broad, and not quite one foot deep. In some places (as has been related) it was broken into by the weight of the rubbish, which, in consequence, was found mixed with the bones. There was no lead in the inside, nor any inscription. The bones lay in an undisturbed state; the jaw and every rib and joint were in their places, the hands were crossed a little below the short ribs; but no ring was found, nor were there any coins or chalice. The vertebræ of the back, and the smaller bones which lay next the under part of the coffin, were much decayed, but the thigh, leg, and arm-bones were still solid. The thigh bones measured from the extreme points only $18\frac{3}{4}$ inches, which proves, that whoever is here buried was a person of low stature. On the skull, which is also small, there remained the impression of linen, or fine stuff, apparently white, but no hair. Many of the teeth were entire, but much worn; others, from the closure of the jaw bone, appeared to have

to an absolute certainty. For, first, the bones here found lay in an undisturbed state—every

been lost during life. A black serge, probably a monk's cowl, seems to have covered the whole body, and, upon the decay of the flesh, to have adhered to the bones: towards the feet it appeared in folds. The legs were covered with leather boots or gaiters, sewed on and neatly stitched; part of the thread was still to be seen, and the leather retained some consistencey; it was very damp, I might almost say wet. The soles were of what would be called an elegant shape at present, pointed at the toe and very narrow under the middle of the foot, exactly the shape of what I have sent, which you will observe is so small that it scarcely appears the size of a man's foot. The under part is a good deal worn, of two thicknesses of leather, about the consistency of a slipper sole. There were remains of thongs near it, which may lead to suppose they were sandals. The boot part, which is very wide and came above the knee, was not adherent to these soles. The lower part of the coffin, which was very damp, and, like the rest was falling to pieces, adhered, in some degree, to the bottom of the stone grave, and had stained it; the rest was, as I have said, perfectly fresh and clean. The depth of this tomb or stone grave was 3 feet 4 inches. Whether these circumstances support the tradition that this was the body of St. Swithun, you will be able to judge better than myself; one thing appears to me certain, that the coffin was removed from some other place to this spot, and existed long before Bishop Fox's time; it was certainly not by the dry-rot that it had decayed in the situation in which it was placed; totally void of moisture, it could not have decayed by any other manner since his time. One must, therefore, conclude that these remains were, at least, reputed to be those of some person of great note, that the coffin or chest must then have been in a very perishable state, and have required great care in the

rib and joint in its right place. Now this could not have happened had the remains of the deceased been so often translated and removed, as certainly was the case of those of St. Swithun during the space of six centuries. The second argument to this effect, which supersedes the necessity of producing any further proofs in support of our opinion, is, that in the grave before us was found an entire skull; whereas we have undeniable testimony that the skull of St. Swithun was carried away by St. Elphege from Winchester to Canterbury, upon his being promoted to that see, where it was deposited under Christ's altar. (1) If we must hazard a con-

removal, more indeed than succeeded, as the weight even of the dusty materials that covered it had broken into it.

"To conclude, the remains were immediately after carefully collected, and placed in a box at the bottom of the vault, with a short narrative of the proceedings of the day inclosed in a glass bottle sealed up, the rubbish thrown in, and the slab replaced in its former state.

"HENRY HOWARD."

(1) The architect employed in repairing the cathedral of Canterbury, at the time which our author mentions, was a native of Sens, who, returning home, seems to have carried a fragment of the saint's skull, in consequence of which St. Swithun's head was believed to be at Sens, and his festival was there kept with great solemnity. It has been by such means, and not by those intimated by the historian of Worcester, that the heads and bodies of saints have appeared to be multiplied.

jecture concerning the deceased, whose remains are contained in the present sepulchre, we should say, that in all probability it is good Prior Silkstede. The black serge, resembling a cowl, and the funeral boots, found with the bones, seem to bespeak a person of the monastic profession; the mitre and the crosier on the grave-stone indicate a prior of the cathedral; the white, well-jointed, and polished stones in the sepulchre, resembling those in Fox's chantry, seem to point out the time when it was made; and its honourable situation, just before the Holy Hole, seems better to become a superior of Silkstede's merit, as a benefactor to the cathedral, than any other prior, who lived near his time.(1)

Upon the screen before us, we see a range of niches, with canopies and pedestals, which formerly contained statues of Christ and his Blessed Mother, and of the illustrious personages undermentioned; as appears by their

(1) This opinion indeed seems to militate against the argument of our ingenious correspondent, drawn from the dampness found in the coffin, which he supposes must have been acquired in a different situation. But it will be remembered that the leg bones of Edward IV. when his tomb was opened a few years back at Windsor, were found half immersed in a colourless insipid lymph, which could not be accounted for in any other way than by supposing that it was the matter into which the human muscles were dissolved. See Vetusta Monumenta Soc. Antiq.

respective inscriptions in the following order:

Kyngilsus rex. S. Birinus episcopus. Kynwaldus rex. Adolphus rex filius ejus. Egbertus rex. Alure-dus rex. Edwardus rex senior. Athelstenus rex.

Dominus Jesus. Sancta Maria.

Gdredus rex. Edgar rex. Emma regina. Alwynus episcopus. Otheldredus rex. S. Edwardus rex filius ejus. Canutus rex. Hardicanutus rex filius ejus.

From this catalogue of names, it is plain that former writers have been under an error, in supposing that the corresponding statues were those of different Saxon kings buried in the vault below or near this place; since six of the kings here named were not interred at all in this cathedral, but in other places. The real cause of these illustrious personages being honoured with statues in our church was, that they were its chief benefactors. This circumstance, however, could not save them from the destroying mallet of modern iconoclasts, to whose fanaticism every resemblance of a human form in a place of worship appeared to be an object of idolatry. (1) In the lower part of this wall is seen a

(1) The late historian of Worcester informs us, that Egwin, third bishop of that see, first introduced the use of pious images into England. Upon enquiry, however, he will find the Apostle of England, St. Gregory the Great, was an avowed patron of images, as Bale and

small arched way, now blocked up with masonry. This led down a stair-case into the western crypt, immediately under the high altar and sanctuary; which being the destined place for the reception of relics, and the interment of persons of eminent sanctity, was hence called the Holy Hole, by which name it constantly occurs in the original history of this city. It is another egregious mistake in modern writers, to speak of this as the royal vault in which those persons were originally buried, whose bones are now deposited in the chests round the choir. The fact is, not one of the latter was ever deposited in the Holy Hole;(1) but only such remains of persons eminent for their sanctity as were not contained within these sacred shrines. As a sufficient proof of this, is the following

Peter Martyr confess, and that the use both of pictures and images was introduced with Christianity itself, by St. Augustine, who preached the gospel to King Ethelbert, "with a cross carried before him for an ensign, and a picture of our Saviour painted on a board." Bede's Ecc. Hist. b. i. c. 25. King Ina is mentioned, in the records of Glassenbury Abbey, as having bestowed upon it silver images of the Blessed Virgin and the twelve Apostles. Will. Malm.

(1) For example, we are assured that Canute was originally buried before the high altar; Rufus, in the choir; Edmund, son of Alfred, where Gardiner's chapel stands; Stigand, at the entrance of the choir, &c.

inscription, in large characters, over the said vault:

CORPORA SANCTORUM SUNT HIC IN PACE SEPULTA—ET MERITIS QUORUM FULGENT MIRACULA MULTA. (1)

Turning round the north corner of the screen, we enter into the north-east aisle of Fox's church, whose devices, with those of Cardinal Beaufort, frequently occur in it. Here we view the outside of Gardiner's chantry, which exhibits the same confusion of the Gothic and the Grecian architecture, which we have reprobated in describing the inside of it. His figure, like that of Fox on the opposite side, is exhibited as a skeleton, and bears evident proofs of the indignity and violence with which it has been treated. Proceeding westward, under the mortuary chest of Kinegils, we discover in the parti-

(1) *The bodies of different saints are here buried in peace, through whose merits many miracles shine forth.*—N.B. In the year 1789 an attempt was made, in the presence of the author, to gain an entrance into the Holy Hole, but upon removing the masonry which closes the present entry, the crown of the arch above was found to have been purposely destroyed, and the whole passage and vault to be so entirely choaked with rubbish, that there was a necessity of abandoning the undertaking.

tion wall the monument of king Hardicanute, the last Danish monarch, whose body was brought hither from Lambeth for interment. We observe upon it the figure of a ship, with the following inscription :

Qui jacet hic regni sceptrum tulit Hardicanutus,
Emmæ Cnutonis gnatus et ipse fuit.
Ob. A. D. mxli. (1)

Near to this, we find a similar monument for the heart of Ethelmar, bishop of Winchester, and half-brother of Henry III., who, having been long kept out of his diocese, seems to have expressed his desire of returning to it, by ordering his heart to be conveyed to this cathedral from Paris, where he died. The following is the inscription on the monument:

Corpus Ethelmari, cujus cor nunc tenet istud
Sarum, Parisiis morte datur tumulo.
Ob. Anno 1261. (2)

Leaving now the works of Fox, and descendnig a flight of steps, we find ourselves again amongst the ponderous and lofty archi-

(1) *He who lies here, named Hardicanute, bore sceptre of the kingdom, being the son of Emma and of Canute. He died A. D.* 1041.

(2) *The body of Ethelmar, whose heart is enclosed in this stone, lies buried at Paris. He died in the year* 1261.

tecture of the Norman prelate, Walkelin, in the northern transept. Under the organ stairs is a mutilated bust, in stone, of a conventual prior or bishop, with his heart in his hands; which, from the form of the arch over it, is seen to be much more ancient than the tomb of Waynflete. According to one account, this represents Ethelmar; according to another, which is generally followed, it is meant for a prior, by name Hugh Le Brun. The former account, however, is much more probable; because the turn of the arch agrees with the time of Ethelmar, but not with that of either of the cathedral priors who bore the name of Hugh. Secondly, this bust is not fixed, but has been removed from another place; probably from that where the heart rests, and where it stood until Fox re-built the choir. Lastly, the attitude of offering up the heart seems to accord with the dying wish of Ethelmar, but has no relation, that we can discover, with the history of any of the priors. Under the organ stairs, lower down the steps, is a dark chapel, that has hitherto been overlooked, though it is full of paintings which, from the rudeness of their style, are known to be proportionably ancient. Towards the east, where the altar stood, is represented the taking down of our

Lord's body from the cross, and the laying it in the sepulchre: on the south side is painted his descent into Limbus, and his appearance to Mary Magdalen in the garden, from whose lips the word *Rabboni* is seen to proceed. It is not necessary to decipher the other subjects; but, from those already mentioned, it is evident that this was the chapel of the Sepulchre, as it was called, to which there used to be a great resort in Holy Week. In front of this, is seen a stone coffin, raised a little out of the ground, without any inscription or ornament, except a processional cross upon the top of it. This seems to denote the grave of one of the cathedral priors.

There appears to have been different altars, (1) probably as many as five, in the

(1) The scite of about twenty altars may still be ascertained in this cathedral, but that was probably far from being the whole number of them. A late writer on ecclesiastical antiquities represents the multiplication of altars in our cathedrals as a late innovation. See Green's History of Worcester. If, however, he will look into Alcuin's Poetical Description of York Cathedral, as it existed in the eighth century, (for Alcuin wrote in the reign of Charlemagne) he will find that it was, at that early age, furnished with no fewer than thirty altars. *Triginta tenet variis ornatibus aris.* Gale's x Scriptores versu, 1514. The former author describes the altars as being built for the sake of depositing relics under them. But, upon enquiry, he will find directly the reverse of this to have been

open part of the transept before us. The whole of it has been painted with the figures of different saints and other ornaments, some of which still remain. In particular, against the west wall, at the extremity of the transept, are still seen the traces of a colossal figure of a man, supporting a child. This has been mistaken, by former writers, for a representation of the battle between Colbrand, and Guy, Earl of Warwick, with which it does not bear the slightest resemblance. It is evidently meant for the allegorical figure of St. Christopher carrying Christ, (1) which was exceedingly common in ancient times. Over this subject is clearly

the case. Finally, he tells us, that upon the introduction of the doctrine of transubstantiation, it became necessary to place the high altar in the centre of the cross aisle. In this supposition, it was incumbent on the writer to prove, by authentic documents, that, at some determinate period, the situation of the high altars in our great churches underwent the change in question. This would have tended to fix the hitherto undiscovered period, when the faith of the whole church was changed in this capital article. The fact is, the high altars retained the same situation in our cathedrals in all ages; namely, the east end of the great nave, not the centre of the cross aisles.

(1) See An Inquiry into the History and Character of St. George, Patron of England, of the Society of Antiquaries, &c. by the author, in which the several figures and emblems ascribed to different saints are explained and accounted for.

discernible that of the Adoration of the Magi. The west aisle of the transept, consisting of two chapels, in one of which there is a bold specimen of the horse-shoe arch, is now shut up from the body of the church, in order to form work-shops for repairing the fabric.*

Having quitted the transept, and entered into the great north aisle, we see on our left hand the mutilated figure of an ancient crusader, armed cap-à-pié, in a hawberk, with his sword and his shield; the latter of which bears quarterly two bulls passant, and three garbs, for the princely family of De Foix; of which was Captal De La Buch, knight of the garter, of the first creation by Edward III. On an adjoining slab, are the arms of the royal families to which he appears to have been related—England, France, Castile, Leon, &c. The deceased himself was earl of a small place adjoining to Winchester, called Winhall, as we learn from the following epitaph, which is said formerly to have been on the monument:

Hic jacet Willielmus Comes de insula Vana alias Wineall. (1)

(1) *Here lies William, earl of the island Vana, otherwise Wineall.* The parish of Wineall lies upon the river, and might formerly have been insulated.

* See Supplement.

We now pass behind the pillar, against which Bishop Hoadly's monument rests; adjoining to this, at the bottom of the steps, is the sepulchre of the staunch old prelate, Morley, with an interesting epitaph, composed by himself, which, however, boasts of nothing but his attachment to the cause of royalty. It is enclosed with iron rails, and over it hangs, probably by his own appointment, his mitre and crosier. It is plain, from the two monuments now before us, that death destroys all distinctions; for never were there men more opposite in their religious and political principles than were the two bishops of this see, who here lie close together. Upon a pillar, adjoining to Morley's monument, is a small plate of brass, with an engraved epitaph to the memory of Captain Boles. As no hero was, perhaps, ever more deserving of an honourable commendation to posterity than the deceased, so never, perhaps, was there an epitaph more devoid of orthography and grammar than that which is here erected to his memory. (1) We could not have believed that the author of it was a clergyman

(1) It bgins, "A memoriall for this renowned martialist, Richard Boles, of the right worshipful family of the Bolesses in Linkhorne sheire, collonell of a regiment of foot of 1300," &c.

of the same honourable family at the end of the 17th century, if he himself had not told us so in the epitaph. Continuing our walk down the north aisle, we find, lying close to the wall, an ancient mutilated figure of black marble, with a mitre on the head. It is difcult to determine whether this represents a bishop or a cathedral prior; if the former, and if it has always continued in the same place, we have no difficulty in pronouncing that it is the monument, and covers the ashes, of the great and powerful prelate, once the guardian of the king and kingdom, Peter de Rupibus; as it is particularly recorded of him, that, in his life-time, he chose an humble place in his cathedral to be buried in.

We now come to what may be called the *Crux Antiquariorum*, or the Puzzle of Antiquaries; the ancient Cathedral Font. This stands within the middle arch of Wykeham's part of the church, on the north side, and consists of a square block of marble, supported by pillars of the same material. It is covered on the top and the four sides with rude carvings, which bespeak its antiquity. There is no great difficulty in explaining those on the top, and two of the sides, namely, the north and east sides. The most distinguished ornaments of the top are

doves, emblematic of the Holy Ghost, (1) which appear breathing in phials, surmounted with crosses, supposed to contain the two kinds of sacred chrism made use of in baptism. The rest of the ornaments of this part consist of Saxon zig-zag, pellets, &c. On the sides, the dove is still repeated in various attitudes, together with a salamander, emblamatic of fire; in allusion to that passage of St. Matt. c. iii. v. 2, "He shall baptize you with the Holy Ghost and with fire." But now to speak of the sculptures on the south and the west sides of the font: these are universally allowed to represent the history of some holy bishop, but no antiquary has, hitherto, succeeded in discovering a personage of this description, to whose known transactions these figures are applicable. In the year 1786, the Society of Antiquaries having caused two splendid plates of this font to be engraved, their learned director accompanied the delivery of them to the members, with a dissertation on these carvings, consisting of seven folio pages; in which he supposes them to represent the history of St. Birinus, the apostle of the West Saxons. Conformably with this system, he explains the compartment in which the ship

(1) These figures frequently occur on the monuments of the ancient Christians, found in the catacombs at Rome.

appears, to relate to the saint's voyage into England, on which occasion he makes him save some of the mariners, who were sleeping on shore, from the imminent danger of being drowned by the swell of the sea. But we are to observe, that no such incident in the life of Birinus is hinted to us by any one of our ancient historians. The south side he supposes to represent the death of king Kinegils, who, being unable to execute his pious design of building a cathedral at Winchester, worthy of his capital city, and of his holy instructor, obliged his son, Kenewalch, to take a solemn oath, in the presence of the saint and of his principal officers, that he would complete the undertaking. According to this explanation, the figure on his knees is the dying king, who is delivering a mass of earth or stone to his son, being part of the materials which he had collected for this pious work. We apprehend that few persons who look upon the original, or the copy of it, either in the Vetusta Monumenta, or in the Miscellaneous Plate, in the History of Winchester, vol. 2, will be struck with the probability of this interpretation. With respect to the execution scene, the learned writer seems to admit the impossibility of adapting it to any known incident in the life of St. Birinus.

In rejecting the above explanation of the hieroglyphics, we abandon a system which we ourselves heretofore supported; as will appear by referring to the dissertation alluded to, in which the learned author honoured our conjectures with insertion. The mistake on all sides seems to have originated in a desire of carrying up this monument to the highest antiquity possible, and of forcing it to apply to our national history. On these two heads, a few preliminary remarks seem necessary. The learned author supposes that this font, as well as another greatly resembling it at Lincoln, has relation to the age of St. Birinus, which means that they were executed in the 7th century. But this is evidently dating it too far backward; for certainly baptism by immersion, which was performed by means of a bath, made for this purpose, in a building distinct from the church itself, called a baptistery, was the practice in this kingdom, as well as in other parts of the church, at the time in question, and for above two centuries later. Now the font before us is not calculated for this mode of baptizing, but rather for that of infusion or aspersion. It is also agreed that mitres did not make part of the episcopal ornaments before the tenth century; which, nevertheless, we see on the head of the bishop here

represented, in three different compartments. In the second place, it is a source of error, as we have remarked on the picture of St. Christopher mentioned above, to refer all ancient monuments of this kind to the history of our own country. The saint, whose transactions we suppose to be represented on the side of this font, though a foreigner, was better known and more celebrated in England than St. Birinus himself. We speak of St. Nicholas, bishop of Myra in Lycia, who flourished in the fourth century, and was celebrated as the patron saint of children. His name, which was famous throughout Christendom from the time of his decease, became much more celebrated in the west, upon his relics being carried off from the said city, then subject to the Mahometans, to that of Bari, in Italy, in an expedition fitted out there for that express purpose. This happened about the time of the Norman conquest, a period with which the architecture of the church, represented on the south side, agrees better than with any other period, either more ancient or later. The history of this saint is to be found abridged in the *Portiforium seu Breviarum, in usum Sarum,* and likewise in *The Golden Legend;* but the most ample and genuine account of him occurs in Surius, translated from the Greek of Simeon Metaphrastes.

The first splendid action in the life of this saint, which gave occasion to his being named the patron of children, was his saving the virtue of three virgins, which their father, a man of noble birth, but reduced to poverty, was tempted to make a traffic of. St. Nicholas, to whom his parents had transmitted an ample fortune, hearing of his intention, and of the occasion of it, tied up a considerable sum of gold in a cloth, and to avoid the ostentation of his charity, threw it by night into the bedchamber of this unhappy father, who, awaking and finding a sufficient sum to portion one of his daughters, immediately married her to a person of equal birth. The same circumstance happening the following night, the father took care to be upon the watch the third night, for his unknown benefactor; when, discovering St. Nicholas to be the person, he fell at his feet, calling him the saviour of his own and his daughters' souls. Let us now inspect the south side of the font: we shall see this history represented, with only those few deviations which are necessary for artists, in order to give a comprehensive view of a complex transaction. A bishop with his mitre, crosier, &c. is seen in front of a Saxon church, representing the cathedral of Myra. Before him kneels an old man, with a long beard, who,

kissing his hand, at the same time receives from it into his own right hand a round mass, curiously tied up at the ends, which, with his left hand, he gives to a female figure, as appears by the breasts, long hair, and ornaments. Receiving thus her marriage portion with her left hand, she holds out her right towards a male figure, with short hair on his head and chin, who proves himself to be a man of noble birth, and a fit husband for her, by the hawk which he carries on his fist. In the intermediate space, or back ground, another of these devoted daughters, with long hair and the same kind of fillet as her sister wears, is actually celebrating her marriage with a man richly dressed They join their right hands, whilst her left is placed upon her breast, and his left holds a purse containing her portion. There is not sufficient space on the west side to exhibit the nuptials of the third daughter.

The next remarkable incident in the life of St. Nicholas, is his voyage to the Holy Land.(1) Having embarked for this purpose

(1) In the Golden Legend, c. ii. and in the Sarum Breviary, a voyage next occurs, different in some circumstances; in which, however, a storm is calmed by the saint. But the account of Metaphrastes, extant in Surius, is more ancient, and best agrees with the carvings.

in a vessel bound to Egypt, he foretold a dreadful storm, which soon overtook it, and seemed on the point of overwhelming it. The sailors, who, confident in their nautical foresight and skill, had derided the saint's prediction, now, with abundance of tears, besought him to pray for their delivery; which, when he had done, the storm was appeased, and they arrived in safety at Alexandria.

Let us now examine the west side of the font, which, consisting of four different compartments, is unavoidably crowded. The first of these exhibits a ship, with ropes, a mast, and a rudder, but without any sail, the sure sign of its being in a storm. The size of the vessel admits but of three figures. Of these, one is labouring at the helm; a second, with his hands up to his eyes, appears to be weeping; and a third, of superior dignity, with his face averted, and his hands stretched over the waves, seems to be appeasing them by his prayers.

St. Nicholas being landed at Alexandria, the fame of the above-mentioned miracle, and of another which he had wrought at sea, in restoring to life a mariner who had been killed by a fall from the mast, occasioned a great number of persons, labouring

under different disorders and calamities, to be brought to him, all of whom he cured and relieved, according to their several wants. Hence, the next compartment to that which we have explained exhibits two persons with sorrowful countenances, and in a recumbent posture, denoting their being ill, before a bishop, who, holding one of them by the hand seems to be raising him up to health; whilst a third, with unlifted hands and joyful countenance, is expressing his astonishment and gratitude for the miraculous cure which he has just experienced. The lowest figure of all, with a cup in his hand, belongs to a different subject, as we shall afterwards show.

The most celebrated act, however, in the life of St. Nicholas, next to that of his saving the chastity of the three virgins, was his preserving the lives of three young men of his cathedral city of Myra, whom the corrupt and cruel prefect of the same, Eustachius, had condemned to death, whilst the saint was absent in Phrygia, appeasing a popular commotion there, which threatened the worst of consequences. Being informed, by a speedy messenger, of what was transacting in the aforesaid city, he flies back to it, where he finds the condemned youths at the place of execution, with their necks bared,

and a headsman, with his uplifted axe, on the point of inflicting the fatal stroke;(1) when rushing forward, he snatches the instrument of death from his hands, and being aided by the authority of certain imperial officers of superior rank to Eustachius, whom he had engaged to accompany him for this very purpose out of Phrygia, he orders the young men to be released, and leads them back into the city in triumph. In allusion to this history, we see, in the third compartment of this side of the font, three persons in a recumbent posture, ready to be beheaded; their bodies being covered with a kind of mantle, to spare the labour of the statuary. The executioner stands by them with his uplifted axe: over his shoulder another person appears to be giving orders for the tragedy. The holy bishop's figure is the next, though, to prevent the necessity of repeating it in so contracted a space, he is represented as attending to another figure, which belongs to a different subject.

The last story here represented relates to

(1) Jam carnifex securim erexerat, et furenti similis, truculentos oculos in miseras cervices defixerat. At divinus noster . . . . quid agis, sceleste? Securim contine! simulque accedens securim é manibus extortam, abjicit; tribus damnatis lumina et manus reddit, bono animo esse jubet, &c. Legend. Aur. c. iii.

a miracle ascribed to St. Nicholas after his death. It does not occur in Metaphrastes, who confines his narration to the time of the saint's life, but it is reported at length by Jacobus de Voragine, and it is alluded to in the Sarum Breviary. A certain nobleman, being destitute of children, made a vow to St. Nicholas, that if, through his prayers, he should be blessed with a son, he would conduct him, when of proper age, to the saint's church at Myra, and there offer up a golden cup, as a memorial of the heavenly favour. His vow being heard, he ordered a rich cup to be made for his intended offering; but, when it was brought to him, he was so much pleased with the workmanship of it, that he resolved to keep it for his domestic use, and caused another like it to be made, by way of fulfilling his obligation. Being on his voyage to Myra, with his aforesaid son, and both the cups, he ordered him to reach a little water, for some purpose or other, in that which was first made. The youth, in attempting to perform this, fell overboard and sunk to the bottom of the sea, with the vessel in his hand. The father now reflected with sorrow on his irreligious conduct, in preferring the gratification of his fancy to the exact performance of his religious vow. Nevertheless, he pursued

his voyage to Lycia, and placed the second-made cup upon the altar of the saint, which, as often as he performed it, was always thrown off to a distance. At length, however, whilst the nobleman was offering up his prayers, and the spectators were meditating on the prodigy which they had seen, behold the lost child suddenly enters into the church, and relates that, when he fell into the sea, a venerable bishop had appeared to him, who not only brought him safe to the shore, but also conducted him to the city of Myra. By way of representing this story, we see a child, as appears by his countenance, lying in the water under the rudder of the ship, in one of the former compartments, with a cup in his right hand, finely wrought and studded with jewels. It was a contrivance of the statuary, to place the drowning child where the sea had been before represented, in order to find room for exhibiting the completion of the miracle. Accordingly, we see the same child, as appears by the dress and countenance, in the present compartment, bearing the same studded cup in his right hand, and conducted by St. Nicholas, who has hold of his left.

The only remaining object that claims our attention in the north aisle, previously to our quitting the cathedral, is the tribune which

closes the upper part of it at the western extremity, being of the same workmanship with the rest of Wykeham's fabric, and of course part of his orignal plan. This is at present made use of as an ecclesiastical court, but seems to have been erected in order to contain the extraordinary minstrels who performed on grand occasions, when some prelate, legate, or king, was received at the cathedral in solemn state by a procession of the whole convent. At such times the cross-bearers, acolyths, and thurifers, led the way, and the bishop, prior, and other dignified clergy, in their proper insignia, and the richest vestments, closed the ranks. In the mean time, the church was hung from one end to the other with gorgeous tapestry, representing religious subjects, the large hooks for supporting which, still remain fixed to the inside of the great columns; the altars dazzled the beholders with a profusion of gold, silver, and precious stones, the lustre of which was heightened by the blaze of a thousand wax lights; whilst the well-tuned voices of a numerous choir, in chosen psalms and anthems, gave life and meaning to the various minstrelsy that was performed in this tribune. All this, we readily grant, is not devotion. But will any one deny that such exterior means are a help to excite our languid piety,

or that they are less beneficial in the present dispensation, than when they were appointed by the Deity himself in the first revelation of his will to mankind? Will any one pretend that it was the spirit of piety which caused Henry VIII. and the governors of Edward VI. to strip the church of her exterior magnificence? Our present cathedrals are but the remnant, both in their appearance and their service,* of what they were several ages backward; still, however, the most elevated and glowing geniusses of modern times, such as a Milton and a Gray, have confessed their power in producing the most sublime and affecting sentiments, as the former testifies in the following strain:

O let my due feet never fail
To walk the studious cloisters pale,
And love the high embowed roof,
With antique pillars, massy proof,
And storied windows, richly dight,
Casting a dim, religious light.
There let the pealing organ blow
To the full-voiced choir below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into extacies,
And bring all heaven before mine eyes.

IL PENSEROSO.

* See Supplement.

THE MOST REMARKABLE

MODERN MONUMENTS*

NOT NOTICED IN THE PRECEDING ACCOUNT.

At the bottom of the main south aisle, near the western door, and adjoining to prebendary Warner's tomb-stone, is a black marble slab, to commemorate the father of the present learned Warden of the College, now Bishop of Hereford, with the following inscription, the last line of which is taken out of Horace:

M. S.

Jacobi Huntingford,

Qui, suis ah! nimium desiderandus, obiit die ultimo Sept. An. Domini 1772, Ætatis 48.

Multis ille bonis flebilis occidit.

Sacred to the Memory of

JAMES HUNTINGFORD,

Who, alas! to the inexpressible loss of those who knew him, departed this life Sept. 30, in the year of our Lord 1772, of his age 48.

Viewing this mournful stone with streaming eyes,
The virtuous shall exclaim—ah! here he lies.

Against the wall that protects this tomb-stone on the south side, the late bishop of

* See Supplement.

Winchester erected a beautiful and costly monument, the work of Flaxman, to the memory of his deceased lady, whose body, as we shall have occasion to remark, is buried in the nave of the church, considerably higher up to the east. It consists chiefly of two large allegorical figures; one of which, a young and elegant female, denoting Conjugal Affection, or Domestic Piety,(1) is seen tenderly embracing and weeping over a funeral urn. The other, a grave matron, which, by her attribute of the Calvary cross, is known to be Faith, with one hand grasps that of Piety, and with the other points up to heaven, as the object of comfort and hope in distress. It were to be wished, however, that this figure of Faith had more of her characteristic energy and sublimity in her countenance and her attitude than are here expressed. On the pyramid in the back ground, is inscribed that apposite text of St. Paul's, "*The just shall live by Faith;*" and on the tablet underneath the figures is inscribed an epitaph highly descriptive of the benevolence as well as the grief of the Right Rev. mourner. It is as follows:—

(1) It must represent Human not Religious Piety, as the latter is a virtue of a more sublime nature than Faith itself, being a branch of that Charity, or the love of God, which the apostle describes as perfect and immortal. 1 Cor. xiii.

THE JUST SHALL LIVE BY FAITH.

To the Memory of
HENRIETTA MARIA NORTH,
Second Daughter of JOHN BANNISTER, Esq. and
ELIZABETH, his Wife, married to
The Hon. and Right Rev. BROWNLOW NORTH,
BISHOP OF WINCHESTER,
Who, in the 46th year of her age, and on the 16th day of
November, 1796,
Virtuous, amiable and accomplished,
Dignified by every moral,
Graced by every social Excellence,
Firm in reliance upon her GOD,
Stedfast in the Faith of her Redeemer, Christ,
Terminated her exemplary and valuable Life.
This testimony of his perfect Admiration, undiminished
Gratitude, and never ceasing Regret,
Is placed by her affectionate and ever mindful Widower.

At a small distance above this monument, are those of two doctors of physic, father and son, each of whom bore the name of Nicholas Stanley. The former died in 1686, and is praised at full length for his integrity and professional skill. Of the latter, only the age and funeral date, viz. 1710, are recorded. Instead of posthumous praises, the following moral exhortation is addressed to the reader:

Abi, Lector; hoc breve nihi sufficit epitaphium; et placet, si legas nec tui jam sis immemor sepulchri.

Go, reader; this short epitaph is sufficient for me, if, in quitting my grave, you think of your own.

We have already noticed (1) the beauty of Dean Cheney's mural monument, who died in 1760, erected against the south wall, within the fourth arch from the west end. It is composed of the finest brocadillo, jaspar, and statuary marbles, but designed and executed with a taste and skill that greatly surpass the value of the materials. From the summit of a quadrangular urn, so fine as to be almost transparent, a phœnix, surrounded with flames, is seen to mount up; the emblems of immortality. On one side of it Wisdom is seated; on the other side Hope; each with her proper emblems. On the oval, in the centre of the urn, Religion is beheld opening a sarcophagus, from which the deceased, with his eyes fixed on her, appears to be rising, whilst an angel from the clouds is sounding the last trumpet. The whole tablet, which forms a circle of a considerable diameter, is enclosed with a wreath formed of palm branches, bound together.

On the opposite side of the aisle, surrounded with an iron palisade, is the marble slab which covers the remains of Bishop Trimnel, who died in 1723, with a copious inscription, containing an account of his virtues and his honours. The epitaph of his brother, Dean Trimnel, (2) who rests by his

(1) See p. 31.

(2) He died in 1729.

side, and that of his nephew William, are not less prolix. The intermediate space of the south aisle is occupied by monuments of several relatives of the late chancellor of the diocese, Dr. Sturges.

Within the fifth intercolumniation, and in a line with Wickham's chantry, is a plain, decent, mural monument of marble, with fluted columns, to the memory of John Penton, Esq. ob. 1724. On the south-west and south-east columns of the said chantry, are the funeral tablets of two prebendaries, who were both, in their times, schoolmasters of Wykeham's college. The first of these was Dr. William Harris, who, dying in 1703, left 800*l.* to ornament the choir, which money was, in great part, expended on those Grecian vases* that so uncharacteristically filled the niches in the altar-screen, where the statues of the apostles and patron saints of the West Saxons formerly stood. In these days the images of patriarchs and prophets would, in similar circumstances, be placed under the canopies without any imputation of idolatry, and certainly with more beauty and effect than the above-named vases. The latter of these college masters was Christopher Eyre, LL.B. who yielded to fate in 1743.

The sixth intercolumniation of the south aisle is filled with the most valuable, as well

* See Supplement.

as the most magnificent mural monument in the whole cathedral. It represents Bishop Willis, (1) who was interred near it, as large as life, with soft flowing robes, gracefully reposing on a rich ancient sarcophagus. His left arm, with natural ease, supports itself on a pile of books, whilst his right hand is significantly extended, and his countenance, with speaking features, is fixed on heaven. The architecture of the pediment under which he rests, as also of the columns and entablature that support it, being all of the finest veined and spotted marbles, is superb without being heavy, and forms a finished specimen of the Composite Order. The sculptor, whose name was Cheere—a name that deserves to be transmitted to posterity with that of Roubiliac, has been guilty of one error, which is said to have preyed so much upon his mind as to occasion his death. He has made his statue face the west end, instead of the east end of the church, contrary to all precedent, ancient and modern. (2)

Under the next arch is seen a tablet of far inferior merit, both for materials, design,

(1) Obiit A.D. 1734.

(2) In some countries it has been the practice to bury priests so as to face the west, but this practice seems never to have prevailed in our own.

and execution. It commemorates, however, the indivisible companion and friend of bishop Willis, dean Naylor, of this cathedral, who died in 1739, on which account the situation which it occupies was chosen for it. Under the tablet itself is an oval of white marble, deserving of notice, on which the proper emblems of Death, Judgment, Time, and Eternity, are pourtrayed. It is inscribed with the significative word, MEMENTO.(1)

The eighth mural monument consists of a plain marble tablet, without ornament or pompous epitaph, to the memory of Dr. Edmund Pyle, prebendary of the cathedral, who died in 1776. Opposite to this, on the south side of the nave, under a large ancient tomb stone(2) which adjoins to that of bishop

(1) *Remember.*

(2) This stone, which denotes the sepulchre of a former mayor of Winchester, by name *Thomas Bowland*, and of his wife, *Editha*, deserves the particular notice of those who are studious of the history and antiquities of our city, as it overturns the authority of one of its most accredited records, namely, the supposed list of its mayors since Florence de Lunn, in the year 1184. For it is to be observed, that no such name as the above-mentioned is therein to be found. The list of which we are speaking was, about twenty years ago, painted upon the present tables, from an old parchment which seems to have been written in the 16th, or the beginning of the 17th century, a period that was infamous for forgeries of various kinds. About that time, some charters and records of London,

Horne, is the place of burial of the late bishop of Winchester's lady.

Under the ninth window from the west end, is the elegant funeral tablet of the late earl of Banbury, with an epitaph containing an account of his family, and of his domestic and public virtues. He died in 1793. In an oval beneath are inscribed the name and age of the late countess of Banbury, who died in 1798.

The last, in the series of mural monuments in the great south aisle, is one erected to the memory of the late Dr. Balguy, archdeacon of the diocese, who being gifted with natural and acquired talents that must have insured him success and fame in any station that he might occupy, had yet the rare moderation of declining the highest dignity of his profession, when it was in his power to have risen to it. The proof of this, amongst his other praises, is here recorded in his epitaph. The monument is, at the same

as well as of Winchester, began to appear, for which there is no evidence of a prior date. The inscription on the said grave-stone, which is deeply cut in uncial letters, stands as follows :—

Hic jacent Thomas Bowland quondam Major Winton Civitatis qui obiit certo decimo die mensis Octobris Anno Dni Millessimo Quadrigentissimo Octagessimo v. Et Editha uror ejus quæ obiit xiii. mensis Octobris . . . .

time, simple and elegant, being judiciously designed and masterly executed. It consists of a proper sized urn of Parian marble, with a black veined marble pyramid, charged with arms, that forms the back ground. The whole finishes at the bottom with grapes and foliage of the most exquisite workmanship.

Nearly opposite to the monument of Dr. Balguy, and corresponding with that of Bishop Hoadly, being placed against the pillar on the steps leading up to the choir, is a memorial, lately erected, to the memory of another celebrated literary character, the contemporary and friend of Dr. Balguy, viz. the famous Master of Winchester College, Dr. Warton.* He is represented at full length, as seated in a chair with a book in his hand, teaching a set of boys, who are standing before him. This mode of representation, however characteristic of the general occupation of Dr. Warton's life, and descriptive of the affection and gratitude of his scholars, who raised this monument, is perhaps less appropriate and less honourable to the deceased, than if he had been exhibited in a rapture of poetic enthusiasm, repeating the verses of some favourite bard, or writing his own *Ode to Fancy*. The coun-

* See Supplement.

tenance is animated, but much too youthful to please those who had not known the deceased till within twenty years before his death; and the live-long wig, that used to flow on his shoulders, is ill supplied by the stiff-tufted head-dress on the Parian stone before us. The countenances, figures, and the grouping of the youthful band are deservedly admired. In the back ground are two bas reliefs, inscribed in Greek characters *Homer* and *Aristotle*, to denote the talents of the deceased in poetry and criticism. His mortal remains (as will be afterwards mentioned) lie in a different part of the cathedral. The sculptor of the present monument is the same who executed that of Mrs. North, viz. Mr. Flaxman, of London. The following is the inscription engraved upon it:—

H. S. E.
Josephus Warton, S. T. P.
Hujus ecclesiæ
Prebendarius
Scholæ Wintoniensis
Per annos fere triginta
Informator
Poeta fervidus facilis expolitus
Criticus euriditus perspicax elegans
Obiit XXIII Feb. MDCCC.
Ætat LXXVIII.
Hoc qualecunque
Pietatis monumentum

Præceptori optimo
Desideratissimo
Wiccamici sui
P. C.

On the pavement before this monument, and close to Edington's chantry, is the sepulchre and funeral stone of the late Bishop Thomas, who died in 1781. His epitaph recounts the successive honours to which he rose; amongst which, the greatest is his having, in quality of tutor, formed the young mind of so good a man as his late Majesty. Further eastward is a black marble slab, with an epitaph to commemorate the premature death of Miss Isabella Newton Ogle, daughter of the late Dean Ogle, who died in 1780, aged sixteen years.

Within the recess of the south transept, where it joins the nave of the church, is a large and costly mausoleum of white marble, enriched with military and naval trophies, and with other ornaments, which altogether have a heavy appearance, to the memory of Sir Isaac Townsend, knight of the garter, and one of the lords of the admiralty, who departed this life in 1731. His epitaph is on the foot of the tomb. On the opposite side is one to the memory of his lady.

In the southmost of the two chapels, in this transept, the most remarkable monu-

ment consists of a flaming urn, under a Doric arch, ornamented with sepulchral lamps and family arms. It is erected to the memory of Dr. John Nicholas, prebendary of the cathedral, and successive scholar, fellow, and warden of both Wykeham's Colleges, on which he expended vast sums of money with greater liberality than judgment. The epitaph celebrates his virtues and good deeds at great length: whilst his wife, who lies by him, is praised for having ordered, with her dying breath, that no posthumous praises should be bestowed upon her.

In the adjoining chapel are several monuments of the Eyre, Dingley, Mompesson, and other families. One of these commemorates Mary, the lady of Colonel Young, who was gentleman of the privy chamber to Charles I. She herself was the daughter of William Bridges, Esq. and grand-daughter of Thomas Bridges, Baron Chandos, (1) of Sudley. She died in 1687, aged 80. On the pavement, in the front of this chapel, is a large marble tomb-stone, with a long epitaph to the memory of Madam Mary Davis, as she is called, daughter of Sir Jonathan Trelawney, Bart. Her husband, Colonel Davis, is also here recorded, at

(1) Called in the epitaph Baron Chandris of Sudley.

length, for his valour, and for having received his death wound at the famous siege of Namur, under king William. She died in 1707.

Ascending the steps, which lead out of the transept, through the iron gate, into the south aisle of the presbytery, after passing a considerable way over the hollow crypts that undermine this part of the church, we come at length to a mural monument of very late date, namely, that of Dr. Turner, prebendary, who died in 1798. It is raised against the south wall, opposite to Beaufort's chantry, and consists of a plain white tablet and urn, supported, according to a late fashion, by a heavy square pier of plain Portland stone. Altogether it offends the eye, and produces the most fatal effect in strikingly interrupting that beautiful arcade, supported by light and bold pillars, with intermediate quatrefoil ornaments, with which our ancient prelate, Godfrey de Lucy, ornamented the whole inside of this his portion of the cathedral, according to the early Gothic style. It is true, this is not the only violation of the original work that occurs; for, a little higher up, we behold the stiff and clumsy upright statue of Sir John Clobery, (1) under an Ionic arch, and surrounded with

(1) See his epitaph in full, p. 101.

warlike instruments, which cover no small part of it. Still, however, this statue, indifferent and ill-placed as it is, has its use in marking the gradations of modern dress and accoutrements. Particularly it shows the last remnant of the ancient helmet, which is seen peeping above the enormous periwig of the reign of Charles II.; and we see the first rudiments of the modern coat, into which the cloak of the former reigns was then transformed.

Near the eastern extremity of this aisle, are the monuments of several persons of high rank, but all of them on the pavement; namely, of James Touchet, Baron Audley and Earl of Castlehaven, who died in 1700; of the Countess of Exeter, deceased in 1663; of Lord Henry Paulet, in 1672; of Elizabeth Shirley, daughter of the Earl of Ferrers, in 1740; also of the Countess of Essex, whose epitaph concludes with the following particular:

Obiit penult. Aug. A. D. 1656, et hic sepulta, oratione funebri a marito ipso, more prisco, laudata fuit. (1)

(1) She died August 30, 1656, and was here interred, having been celebrated by her husband in a funeral oration, after the ancient manner. The husband here spoken of was her second husband, and seems to have made the epitaph as well as the oration, by name Sir Thomas Higgins, Knight, who died in 1692, and lies buried near his countess.

There is one, however, of these funeral stones, directly under the wall, which has the distinction of being surrounded by an iron palisade. This covers the remains of Baptist Levinz, who was, at the same time, Bishop of the Isle of Man, and prebendary of this cathedral. His copious Latin epitaph celebrates him as an imitator of the primitive fathers, and a possessor of all episcopal virtues, amongst which are mentioned his abstemiousness and frequent fasting. Such were the approved ethics so lately as the year 1692, in which Bishop Levinz died.

There is no modern monument in Langton's chapel, at the eastern extremity of the south aisle, and but one in the adjoining Lady Chapel; and that is a cenotaph, or empty sepulchre, as appears by the following inscription upon it :—

Anno Salutis 1705. Ætatis suæ 58.
Carolus hunc posuit lapidem Layfieldus inanem,
Præsenti exequias dum paret ipse sibi.
Si tamen hic nolit Deus illius ossa jacere,
Tum teneat vacuus nomen inane lapis.

In the year of our Redemption 1705, of his age 58.
Charles Layfield placed this empty funeral monument,
Whilst he prepared, in his life time, his future sepulchre.
But if it be God's will that his bones should rest elsewhere,
Then let this stone record at least his insignificant name.

The occasion of this stone and inscription

was, that Dr. Charles Layfield, having new paved the Lady Chapel, prepared, at the same time, his own sepulchre in it, which, however, he never filled. In performing this work, there is reason to believe that he destroyed a great number of interesting ancient tomb-stones, some of which, in a reversed situation, form a part of the present pavement.

In the remaining chapel, at the eastern extremity of the cathedral, are, as we have already noticed, (1) the monument and episcopal ornaments of Bishop Mews, and the altar tomb, with the inimitable recumbent statue, in bronze, of Richard Weston, Duke of Portland, lord high treasurer under Charles I. with marble busts of three of his family.

Adjoining to the last-mentioned chapel, is a stone to the memory of Sarah, daughter of Sir Richard Tichborne, Bart., who died in 1616; also the monuments of several of the Mason family, one of whom, a lady of the name of Catherine, celebrated for her beauty, piety, and chastity, scores her deceased husbands in the following order:

Relicta { Johannis Vaux, Med. Dr.
Thomæ Hussey, Armg.
Roberti Mason, Equit. Aurat.

(1) See page 109.

She was the widow of { John Vaux, Doctor of Physic.
Thomas Hussey, Esquire.
Robt. Mason, Knight of the Garter.

Not far from the same place are the grave-stones of two worthy characters, whose epitaphs, in part, deserve to be repeated for the honour of the deceased, and the exhortation of the living. The first of these is in memory of William Symonds, the worthy magistrate of this city, who founded CHRIST'S HOSPITAL, still subsisting in Winchester. His epitaph concludes as follows:

His merit doth inherit life and fame,
For whilst this city stands, Symonds his name
In poor men's hearts shall never be forgotten;
For poores prayers rise, when flesh lies rotten.

The second of these commemorates Dr. W. Coker, a physician, whose departed spirit is addressed in the conclusion of the epitaph as follows:

Si lapis iste siluerit, enarrabunt te fere pietati monumenta quotquot in hac urbe vagantur pauperes.

Should this stone be silent, yet the living monuments of thy charity, which survive in all the poor of the city, will record thy praise. (1)

Descending from this side of the church into the north transept, are various modern

(1) This and the preceding epitaph being now much defaced, are borrowed from Gale, who copied them a century ago.

monuments on the pavement, not sufficiently interesting to be here particularly noticed, and yet by no means deserving of the ridicule that has been cast upon some of them in a former account of the cathedral. (1)

Nothing now remains, but to give an account of the mural monuments in the great north aisle, from the transept down to the western door. The first of these is erected to the memory of the Rivers' family, of which the epitaph on the tablet gives a full account. This is surmounted by a pyramid of beautiful black and white marble, with shields upon it, elegantly displayed and executed. The summit of the pyramid is crowned with the family crest, a bull collared and chained.

Under the next arch towards the west, is an exceedingly splendid monument, consisting of the choicest Parian and Sienna marbles, with a gilt border round the epitaph. The chief sculpture on it represents a large urn, with a weeping willow drooping over it; there is also a second urn at the top of the pyramid. The persons here commemorated are Ann, the wife of James Morley, Esq. of Kempshot in this county, who died in 1787, and James Morley himself, who fol-

(1) See the burlesque verses on the family of Rivers, on that of Harris, of Silkstede, &c. in the duodecimo History of Winchester, vol. i. p. 76, 77, &c.

lowed her to eternity in 1798. This memorial is placed at a small distance from the burial place of bishop Morley and his family. It does not, however, appear that the deceased, though of the same name, was related to it.

In the third intercolumniation, we view the tasteful marble monument of Mat. Comb, M.D. who departed this life in 1748. It consists of an urn, adorned with garlands and flowers, standing upon a sarcophagus, with a pyramid and sepulchral lamps. It is a defect, however, that the urn, like that of Dr. Nicholas, mentioned above, is rather an elegant vase than a cinerary vessel, which latter requires to be flat and low, like the one in Dr. Balguy's monument. It is also an incongruity to introduce both a sarcophagus and an urn into the monument of a single person; the former indicating that the body was buried, the latter that it was burnt.

We next come to a plain Doric monument with fluted columns, in memory of Charles Woodroffe, LL.D. a prebendary of the cathedral, who died in 1728, and of Elizabeth, his wife, who preceded him, in 1721. But if the monument itself is modest, the epitaph is not so; for it represents, in plain terms, the persons deceased as possessing every virtue and qualification which can respectively adorn man and woman.

The fifth intercolumniation is loaded with a clumsy monument of bad Corinthian architecture, with whimsical ornaments. The epitaph, which appears not to have been engraved, but barely painted, is now obliterated, so that it is not known for whom it was intended. By the style, however, of the architecture, it is certainly known to have been erected by those Vandals, in the 16th and the beginning of the 17th century, who, in excuse for having destroyed so much beautiful workmanship of former ages, branded it with the opprobrious name of Gothic. On the adjoining eastern pillar, is a neat marble monument of the true Corinthian order, to the memory of Robert Pescod, Esq. who died in 1725.

The next mural monument commemorates Sir Villers Chernock, Bart. who died in 1779, and likewise his lady, who departed this life ten years after him. It is exceedingly splendid; consisting of the most beautiful marbles, and being enriched with emblematical sculpture in alto relievo. On one side of the urn, under a weeping willow, stands Justice with her sword and scales. On the other is Charity, feeding and clothing poor children. The following defects, however, will strike every spectator of taste: the sulpture of the willow is uncommonly heavy. Indeed none

of our cathedral artists have succeeded in representing that tree. In the next place, the sword and scales of Justice, as well as the spoon of the child, are seen to be of metal. Now for the imitative arts to adopt any kind of reality, instead of the representation, is to confess a poverty that does not belong to them, and to deprive the spectator of the proper pleasure which they are intended to produce, that of a just imitation. With as much propriety might Charity present one of the children whom she is clothing with real cloth, as she has furnished the other with a real silver spoon to eat his mess with.

The seventh intercolumniation, corresponding with the ancient font, is the only one that we have yet had occasion to notice in either aisle, as being vacant of a mural monument; yet underneath this pavement repose personages as well deserving of that honour as any of those upon whom it has been conferred. Here lies the glory of her sex, the late Mrs. Montague, whose benevolence and charities the poor will long remember; and whose genius, displayed in the vindication of its favourite poet, the English nation will never forget. Within these two or three years an elegant monument has been placed against the wall, above

the spot where she lies, to her own memory and that of her husband, who died many years before her, and lies interred by her side. The figures on this memorial are seen, by their attributes, to be those of Justice and Science; and on the urn, which is placed between them, Hymen is seen extinguishing his torch. The figures are executed by some foreign artist of the metropolis, with great elegance and spirit, and the easy flow of the drapery exhibits a lesson to most of our native sculptors. It is a defect, that the fingers are either too small, or placed too high above the beholder; and it is a much more lamentable impropriety, that the beautiful and symmetrical mouldings of Wykeham should, in another instance, be blocked up by the rude and heavy screen against which the monument is placed.

Here also rests, without a stone to tell where he lies, (1) the far-famed master of Winchester College, who has raised so many other persons to fame, both by his pen and his living instructions, Dr. Joseph Warton, lately deceased.

Near this honoured spot is a monument to the memory of Colonel James Morgan,

(1) Since the first edition of this Appendix, a splendid monument has been raised to him, as described in p. 148, to which the present hint may perhaps have given occasion.

late of Southampton, (son-in-law to the late Dr. Warton) who died in 1808, aged 68 years.

Below the next window, towards the west, is another of those clumsy monuments, of the period above-mentioned, with an epitaph, which for its quaintness some readers will think deserving of notice. It runs thus:

A Union of two Brothers from Avington. The Clerks Family were, Grandfather, Father, and Son, successively, Clerks of the Privy Seal. William, the Grandfather, had but two sons, both Thomas's, their wives both Amys's, and their heirs both Henry's, and the heirs of the Henry's both Thomas's. Both their wives were inheritrixes, and both had two sons and one daughter, and both their daughters issueless. Both of Oxford, both of the Temple, both Officers to Queen Elizabeth and our Noble King James. Both Justices of the Peace, both agree in arms, the one a Knight, the other a Captain. Si Quæras Avingtonum, Petas Cancellum. Impensi Thomæ Clark of Hide. 1662.

Underneath the ninth arch from the north transept, is an elegant mural tablet and pyramid, erected by Major Poole, to the memory of his lady, who died in 1779, and of her father Thomas Lacey, Esq. who died lieutenant-governor of Tinmouth Castle, in 1763. There are urns inscribed with the above recorded names and dates, as likewise a vacant one for those of the major himself, but all three of so small a size, that they

might pass rather for lachrymatories than for urns.

The next monument has been placed by Isabella, the daughter of Lancelot Lee, Esq. in memory of her husband George Hurst, Esq. who died in 1783, and lies here interred; and two of her children, who died and lie buried in India.

The last mural monument in this series is erected to the memory of the late Dr. Littlehales, many years physician in this city. The figures on the tablet represent the story of the good Samaritan, and are beautifully sculptured by J. Bacon, jun. of London. Below these is the following inscription:

Near to this place are deposited the Remains of
JOHN LITTLEHALES, M.D.
Fellow of the Royal College of Physicians, London,
And formerly of Pembroke College, Oxford.
His eminent professional talents, by the blessing of Divine Providence,
Were successfully exerted, with a Generosity so distinguished,
And with Beneficence to the Poor so diffusive and unwearied,
Amidst a very extended practice,
That his Decease was an Event most deeply regretted and lamented.
The principal inhabitants of Winchester and its Neighbourhood
Have erected this Monument,
As a public Record of their affectionate Gratitude,
To the Memory of their Friend and Benefactor;

But from the Saviour of the World,
Whose Faith he adorned by a Life devoted to Christian Benevolence,
He will receive his final reward.
He departed this Life the 2d of January 1810.
Aged 57 years.

Underneath is a crucifix and a book open, on which is cut the following inscription:

The Blessing of him that was ready to perish came upon me. Job: Chap. XXIX. Verse xiii.

The ornaments and entablature are of white marble, the ground black marble.

The general fault, however, of all these mural monuments, is, that however beautiful in themselves, being universally of Grecian architecture, they cannot possibly assimilate with the general style of the venerable fabric in which they are placed, and, on the contrary, that they necessarily cover some of its appropriate and essential ornaments. This, indeed, is common to almost all modern monuments in Gothic cathedrals. But what seems to distinguish those in our own, particularly those which have been more recently erected, is, that they are so placed as to occasion the destruction or loss of infinitely more of the ancient ornamental work than there is any occasion for: it being the present practice to carry up a large pier of

plain stone from the ground, in order to support the smallest tablet, which might equally well have been fixed against the wall, (as we see in some of those of more ancient date,) and even to cover the whole intercolumniation with a screen or wall of Portland stone; just as if the rich and beautiful mullions and arches of the original architecture, were defects which ought, as much as possible, to be concealed from view. (1)

(1) To form a judgment how much the practice, here reprobated, takes off from the perfection, and violates the beauty of a cathedral finished in the rich pointed style of past ages, it will be proper for the intelligent observer, as we have elsewhere noticed, to place himself, for example, in the centre of Wykeham's magnificent fabric. "He will there view the massive cluster columns, like the trunks of huge trees in a grand vista, shooting out their main branches to form the grand arches of the nave, and thence towering up to a vast height, and ramifying into the various intersections of the vaulting ceiling. Corresponding with those branches, but in a different direction, are boughs, which meeting in a point with other boughs that grow from a series of smaller cluster columns on the opposite sides, form the enchanting perspective of the long drawn side-aisles. The intercolumniations of the nave are of course open to the body of the church; those of the side-aisles from the principal windows, down to within about fifteen feet from the pavement. These spaces have been decorated, by the taste and skill of Wykeham, with cinquefoil arches, and with mouldings exactly corresponding with the mullions of the windows, and being, in fact, a continuation of them down to the ground. Thus the whole main body of the church, as it

came from the hands of its immortal founder, was, throughout, uniformly ornamented with a tasteful elegance that hardly admitted of any addition, and with a chaste simplicity that certainly allowed of no diminution." It is true that the violation of the symmetry and beauty, here described, is not confined to the cathedral of this city, nor to cathedrals of this kingdom. On the contrary, most of the Gothic churches on the continent exhibit grosser architectural barbarisms, and a greater contempt of the skill by which they were raised, than are to be met with in our own. Still it is for the interest of science and of the arts, that errors and defects relating to them, however general and inveterate, should be pointed out, and that every one who has it in his power, should lend his aid to correct the public taste where it is vicious. It is not here intended to censure the practice of erecting monuments in ancient churches to the memory of distinguished personages; but any person, moderately skilled in the Pointed or Gothic Architecture, would show how a monument of any dimensions whatsoever, from a simple shield to a gorgeous mausoleum, might be so constructed as not to disfigure but rather to decorate ancient cathedrals. The public is at length convinced of the impropriety of Inigo Jones's beautiful Grecian screen at the entrance of the choir. It will hereafter learn that every erection or ornament whatsoever ought to assimilate with the style of the fabric to which it belongs.

SUPPLEMENT.

Supplement to the Ninth Edition.

To preserve entire and unbroken the order of Dr. Milner's narrative, the Printers have transferred to a Supplement the correction of all such passages as were at variance with the existing condition and appearance of Winchester Cathedral. For whilst they were anxious to record the persevering liberality and taste of the capitular body, in renovating this stupendous fabric, they felt it impossible to expunge several objectionable statements, without fettering the style and disturbing the course of that most animated and luminous description. They were aware that few writers had succeeded in vesting description with such charms of language and fancy, and that still fewer had brought to the study of ecclesiastical antiquity such a fund of critical observation and monastic lore. Under this conviction, they have re-printed the Historical Description of Winchester Cathedral in its original garb, believing that the intelligent stranger will be much better satisfied with such a publication, than with a mere catalogue of objects, which he is requested to stare at to-day, and may possibly forget to-morrow.

[*Shines forth through all the disgraceful neglect of latter ages*, p. 38.] A series of substantial repairs and embellishments have been completed in the cathedral, under the superintendence of Mr. Garbett, of this city. Among the former may be named, the re-construction of two flying buttresses on the south side of the presbytery, as well as of the canopies forming the apex of the east and west roof—the entire renewal of the stone mullions of several

windows of the presbytery, and the partial renewal and effectual repair of some other windows in the nave and aisle—a very extensive renovation of the stone vaulting of the eastern part of the edifice, said to have been built by Bishop de Lucy in the 12th century—also a considerable restoration of decayed timbers in the vaulted ceiling of the presbytery, constructed by Bishop Fox in the 16th century: the lead covering of the whole of this portion having been re-cast. In the walls and roofs of the transepts, very considerable repairs have been completed. In the north transept, several windows, the original apertures for which had been considerably enlarged for the introduction of Gothic tracery, not of the most elegant composition, have been restored to the Saxon figure and dimensions. An advantage has been gained by these alterations beyond mere unity of style—the beholder is enabled to appreciate the simple grandeur of the design after which this ancient part of the building was originally constructed. The rude nature of the masonry, so far from offending the eye, is in strict accordance with the plain circular arches, which, springing from short massy pillars, devoid of any ornament save a narrow billetted moulding, are piled, range above range, to the lofty timbers of the roof. But the most important repair that has been effected in this, or perhaps in any other cathedral, is the restoration of one of the immense pillars of the series between the nave and the south aisle. To accomplish so hazardous an undertaken, it was deemed advisable to provide an artificial support for three entire arches, for the dependent wall, the stone vaulting of the nave and aisle, and for the lead covering, whilst the masonry of the pillar was cut away and re-constructed. Two hundred and fifty loads of timber were required for the ponderous scaffolding which supported the superincumbent mass—a weight of little less than 400 tons. The contour of the church is now grand, solemn, and impressive to a degree. Its shrines, monuments, and

bulwarks, 'shattered with age, and furrowed o'er with years,' are effectively repaired, decorated, and secured; the unity of its proportions, as much as possible restored, and every unseemly object removed from its recesses.

[*Edington's chantry consigned to dust and oblivion, &c.* p. 49.] 'Justice' has been done to this benefactor of our cathedral,' whose chantry is repaired, and placed in its former situation.

[*The elegant screen, of the Composite Order, raised by Inigo Jones*, p. 54.] Amongst the alterations which have been made in various parts of the cathedral, the new stone screen, at the entrance to the choir, deserves to be particularly mentioned. It is of the best Portland stone, and a very pleasing imitation of the style which prevailed in the 14th and 15th centuries. In point of enrichment, it constitutes a medium between the western portal, and the highly-ornamented screen which terminates the presbytery. The design for it was imagined by a prebendary of the cathedral, revised by Mr. Garbett of this city, and executed under his superintendence. Handsome oak doors, corresponding in decoration with the style of the screen, have been substituted for those which were 'more fitting a tavern than a cathedral,' bearing upon the inner side, the date of their erection, and upon the other, the following brief exhortation, carved in old characters:

'Vigilate et orate.'

[*The two bronze statues, &c.* p. 54.] On the removal of Inigo Jones's screen, the bronze statues of James and Charles, which occupied its two niches, were necessarily displaced. These regal worthies are now restored to a similar position, and their crowns, sceptres, and ornaments, have been, very properly, re-gilt. Upon these, in the greater proficiency of modern art, the spectator will look with more curiosity than pleasure. No expression of figure or of attitude denotes the princely carriage of

their originals, nor are they worthy of serious attention, unless, indeed, it be to compare their dark and lowering appearance, as monumental and historic memorials, with the no less dark and lowering realities which chequered the youthful dominion of the father, and closed in dethronement and death the empire of his son.

[*The choir doors now opening*, p. 56. The whole of this interesting and magnificent portion of the edifice is now seen to the best advantage. Its ornaments and sacred appendages have been entirely renewed—the canopies, pinnacles, and stalls, cleaned and painted. Whoever contrasts its present cleanliness and propriety with its disfigured and dilapidated condition some twenty years ago, will be satisfied that a most liberal and persevering spirit, guided by a truly classical and appropriate taste, could alone have produced such a pleasing uniform, and extensive renovation.

[*A modern episcopal throne of the Corinthian Order*, p. 61.] This cumbersome donation of Bishop Trelawney has been removed from the choir, and is now exalted, not 'on high above the people,' but on high above the first colonnade at the extremity of the northern transept. The new throne, which, since the repairs and restorations of the Cathedral, the Dean and Chapter, with a feeling equally creditable to their taste and munificence, have caused to be erected in the choir, was not quite completed during the life of the late bishop, though the arms of that prelate are in pale with those of the see, forming a prominent ornament in the composition. Considered as an attempt to supply a necessary feature in the choir, this handsome structure must be considered completely successful; and it proves, notwithstanding the fastidious notions that generally prevail upon such subjects, how easily the spirit and effect of the ancient style may be attained, without degrading the taste and science of the architect to the drudgery of mere mechanical copying. The architectural

design can only be appreciated by actual inspection from different points. The details of the structure are nearly all copied from ancient ornaments existing in the choir, and other parts of the Cathedral, while the general composition of the design has rather an original, though perfectly harmonious effect: the ascending groining and ribs of the canopy displaying variety of surface and richness of ornament to the greatest possible advantage, and the projecting gables and pendant pinnacles imparting an air of dignity and utility at once pleasing and intelligible.

[*The reign of Charles I., when the organ was placed in its present unsymmetrical situation*, p. 62.] It was at one time intended, that the organ, as in St. Paul's and all other English cathedrals, should be erected on the new choir screen, which was architecturally intended for its reception, and many learned and ingenious arguments were adduced, to prove the propriety of placing it there. But, after much controversial and personal opposition, it has been consigned to its former lateral position beneath one of the vast arches which support the Norman tower of Walkelin. This arrrangement (which had the sanction of an eminent architect) is so far beneficial, inasmuch as it enables the spectatator, with one comprehensive glance, to embrace the extended view which breaks upon him as he enters the great western door, terminating in the richly-glowing enamel of the eastern window. The decorations of the organ-case have very properly been assimilated with the style of the fabric, and an appropriate winding staircase, tastefully carved, to communicate with the organ-loft and galleries overlooking the choir, has been erected. Being formed of wood, it has, perhaps, too flimsy an appearance; yet no better method could have been devised for introducing a necessary piece of furniture, and, at the same time, preserving unobstructed the outline of the piers. It does not exceed their projection, whilst it skilfully displays, in miniature, the various features of the order to which it belongs.

[*The altar-screen has been neglected for* 300 *years, and is clogged with dust, &c.* p. 69.] This exquisite production of the chisel has been very carefully restored, and now presents an inimitable display of the art which attained such perfection under the dynasty of the Plantagenets. It has often been compared to the screen of St. Alban's Abbey, but is said to be much more elaborate in detail.

[*These statues were demolished at the Reformation as superstitious*, p. 69.] Many curious specimens of sculpture, mutilated portions of religious statues, are arranged in a small chapel at the back of the altar, and, as tokens of religious madness, will excite the regret of every enlightened mind.

[*The rich paintings of the east window, clothed with dust and cobwebs*, p. 71.] The beautiful windows of the presbytery have been thoroughly cleaned, and the orbs, groinings, and devices of the roof embellished and restored.

[*It is thought that his bones have been removed from their sepulchre* p. 97.] On inquiring for the antique coffer which stood during so many years in a corner of Gardiner's chantry, and which was supposed by Dr. Milner to contain the unshrouded and uncoffined remains of that merciless prelate, we were told that the chest had been burnt, and the bones properly disposed of. On opening the sepulchre, Gardiner's remains were found as secure and undisturbed, as when first committed to their resting place by his catholic brethren. It may, therefore, be asked, whether, when the end and aim of religious zeal were so grossly perverted by a set of *reformed* enthusiasts, the above unacknowledged relics were not purposely exposed in the chantry; and whether this innocent deceit may not have been the means of preventing any sacrilegious attempt to violate the privacy of his grave.

[*Beaufort's chantry consigned to ruin equally by his family, &c.* p. 98.] The monumental depositary of

this celebrated prelate's remains has not been neglected during the recent renovations by the representative of his illustrious family, and to record this becoming attention, the Dean and Chapter have attached an elegant inscription to the walls of the chantry.

[*They had not any pernicious tendency, which required them to be obliterated*, p. 107.] The effects and influence of puritanical zeal are felt long after its stimulating cause has ceased to exist, and even now, though the monuments of national religion are unpolluted by the mallet of the fanatic, or the sacrilegious halberd of the leaguer, there are many, it is to be feared, who would deface or consign to decay such pleasing ornaments as these fresco paintings, forgetful of the important aids which they afforded during periods of mental darkness to the work of religious instruction.

[*The west aisle of the north transept is now shut up*, p. 124.) The workshops are cleared away, and the coarser materials of workmanship deposited in the crypts. Iron enclosures have been placed at proper intervals, to prevent persons rambling at pleasure through the edifice during the celebration of divine worship.

[*Our cathedrals are but the remnant of what they were*, p. 139.] Dr. Milner, under feelings which we honour and applaud, has spoken of the ancient magnificence of this cathedral, with an ardour and an enthusiam at once impressive and contagious; and some no doubt may be found even in the staunchest ranks of Protestantism, who sigh like the Jews of old, when they thought upon the riches of their second temple, and remembered the glory of the first. But it should never be forgotten, that external pomp and ceremony in religious offerings, are as much at variance with the essential character of *the Christian dispensation*, as they are powerless in convincing the judgment, or improving the heart. The ' still small voice' can only be heard, when the senses and the passions, like

the wind and the earthquake, are hushed and at rest.—We have now no pageantry, no incense, no holy water, no hallowed relics; but we have a priesthood of 'men like ourselves;' a form of worship, simple, solemn, and imposing; a liturgy, plain and intelligible to every class. We have perfect liberty of conscience, and an exemption from bodily restraint.

[*Remarkable modern monuments*, p. 140.] Of the monuments recently erected to the memory of individual worth, the stranger will particularly notice the one which records the services of Lieut.-Gen. Sir Geo. Prevost, of Belmont in this county. Its principal subject is a weeping female figure, above whose head are various military trophies: the sword, helmet, laurel, &c. A long inscription sets forth the rank, character, and services of the deceased, and an extended scroll, upon one side of the figure, displays the words "St. Lucia taken—Dominica defended—Canada preserved." This cenotaph was executed by Chantry, and its arrangement, drapery, and emblems are deservedly admired.

[*Grecian vases, that uncharacteristically fill the niches in the altar-screen*, p. 144.] With the white-wash, gilding, and dirt, these vases, (the liberal bequest of Dr. Harris) have also been removed from the screen. Whatever may have been gained *in correctness* by this alteration, is certainly lost *in effect*, as the vacant spaces have now a very naked appearance. It will, perhaps, be found, that unless the deposed saints had been restored to their niches, no ornament could have been substituted so *little* at variance with the feelings of the age, and with the rules of architectural propriety. As good Protestants, we should prefer the *ashes* of the saints, to the saints themselves; and then, by an easy transition, the Grecian vases, formerly so repugnant to scientific eyes, would become the *cinerary urns* of many very memorable personages.

[*The famous Master of Winchester College, Dr. Warton*, p. 148.] This monument is now placed at the extremity of the great south aisle, near the west door, and suffers no disadvantage by the change of position.

[*There is but one modern monument in the Lady Chapel*, p. 154.] A mural monument has since been erected in this chapel to the memory of the late reverend and beneficent bishop of the diocese, Dr. Brownlow North. Placed to the right of, and parallel with, the altar, it occupies nearly the whole space between the table of the decalogue and the wall. It is of fine statuary marble, in perfect alto-relievo, representing a full-sized figure of its venerable original, kneeling with extended hands and depressed countenance, in an attitude of humble but intense devotion. The lineaments of age—its acuminated features and impending eye-brows—the bushy wig, and the flowing episcopal robes, have been wrought from the inanimate block with a fidelity that can only be surpassed by the humble and pious expression which appears to animate the countenance. By those who were acquainted with the departed prelate, it is esteemed an admirable portrait, and the general execution must greatly enhance the previous reputation of the artist. But whether the *design* originated with the surviving relatives, or with Chantry himself, it has the rare merit of being equally honourable to the deceased and to his representatives; since no memorial so becoming could possibly be devised, as that which represents one of the greatest and wealthiest dignitaries of the church in an act of Christian humiliation. The following inscription records his particular merits:

M. S.
Reverendi admodum in Christo patris
Brownlow North, S. T. P.
Francisci Comitis de Guilford filii natu minoris,
Primo Lichfeldensis,
Deinde Vigorniensis,
Postremo Wintoniensis Diœceseos
Episcopi.
In amplissimum hunc dignitatis gradum evectus,
Æquitate clementia, et propensa in gregem
Sibi commissum benignitate

Præcipuum omnium amorem et venerationem
Conciliavit:
In rebus gerendis perspicaci prudentia,
Et firmo et solerti judicio usus est:
Literis humanioribus apprime eruditus,
Simplicem nitorem et elegantiam
In scripta et orationem transtulit:
Ecclesiæ Anglicanæ singulari affectu
Devinctus,
Fidem a primæva antiquitate derivatam
Integre custodivit;
Morbi ingravescentis dolores placide et constanter
Perpessus,
Vitam morte commutavit
Die Julii 12, anno salutis 1820,
Ætatis 79.
Hoc pietatis et desiderii
Monumentum
Extare voluerunt
Liberi superstites.

[*In the north transept are various modern monuments,* p. 156.] In this transept an elegant white tablet, on a ground of black marble, erected as 'a testimony of filial affection, duty and gratitude,' perpetuates the memories of Chaloner Ogle, Esq. and of Catherine, his faithful wife. In the west aisle of the same transept, an impressive inscription, upon a plain black slab, records 'the fortitude, the benevolence, and the ardent affections' of Anne Poulter, (daughter of the Rev. Mr. Poulter, a Prebendary of the Cathedral), and 'the unutterable grief of the person who placed the stone.' In the great north aisle of the nave is a handsome mural monument to the memory of Dr. Crawford, an eminent physician of this city, who died in April, 1824. The ground is a pyramid of grey marble, supporting in relief a weeping female figure, reclining upon an urn.

THE END.

ROBBINS AND WHEELER, PRINTERS, WINCHESTER.

Ancient Fresco Paintings.

(From a Curious MS. of the late Rev. and Learned Antiquary, Dr. Milner.)

St. Mary's, or, as it is commonly termed, "the Lady" Chapel, is situated at the east end of Winchester Cathedral. The walls, on each side, from the altar to the space occupied by the stalls, are covered with fresco paintings, now nearly obliterated, originally meant to represent different miracles supposed to have been wrought by the intercession of the Virgin Mary. It appears, however, that, in the choice of the subjects, the painter had more in view the display of his art than the authenticity of his histories, which are drawn from sources the Catholics themselves despise. For though they have the greatest confidence in the efficacy of the Virgin Mary's intercession, and though they admit the continuation of miracles in general, yet they pay no more respect to the credit of

certain writers concerning *particular instances* of miracles, than the majority of Protestants do.

One of these paintings relates to a miracle supposed to have been performed on St. John Damascen, accused of a treacherous correspondence with the Court of Constantinople, whose hand having been struck off, and hung up in the market place, was, through the intercession of the Virgin, restored to the mutilated wrist, and the innocence of the sufferer thereby established.

Another represents a young maiden delivered by the interposition of the Virgin from the lawless desires of a Norman Knight, who places her in a convent, and, in reward of his forbearance, is brought at the hour of death to the grace of a true repentance and conversion.

The execution of a certain hypocritical Jew forms the subject of another painting; but it is too much defaced to pronounce upon the meaning with any certainty.

The history of an artist of Brabant, is exhibited in a fourth of these paintings. He was celebrated for pourtraying in his pictures the beauty of the Virgin and the ugliness of the Devil. Out of resentment, the Devil one day threw down the scaffold on which he was standing, with an intention to destroy him, when the picture he was painting ex-

tended in a miraculous manner a substantial arm to his support, and preserved him from falling.

The battle between the renowned Guy of Warwick, who was devoted to the Blessed Virgin, and Colbrand the Danish Champion, was also represented on the walls of this chapel, but the painting is now in too imperfect a state to detect the particulars.

The following legends are delineated in other compartments on the walls of this chapel:

A certain poor woman, having lost her only child, who had been stolen from her, was constantly employed in praying for his discovery One day, however, her impatience carried her so far as to take away the figure of the infant from a statue of the Virgin, by way of pledge for the restitution of her son, which she afterwards shut up in a large chest. The story tells us, that the Virgin, pitying the simplicity and distress of this poor woman, appeared the ensuing night to the little captive in the place of his confinement, and delivering him from thence, conducted him straight home to his mother, who thereupon restored her pledge to the place from whence she had taken it. In the piece, the woman is represented as taking away the image, and, in another place, as bringing it out of her chest in order to replace it, while

her child makes his appearance at the opposite side.

From an old menology the painter has availed himself of the following legend:

A woman of some distinction, of the town of Harni, having been delivered of a child perfectly black, was accused by her husband of having violated his bed with a Moorish servant he kept in his family, and was therefore expelled his house, together with her infant. Upon this, in a fit of despair, she hastened to a neighbouring pond, and, in the presence of many persons, threw herself into it together with her child, having first, however, conjured the Blessed Virgin, by some means or another, to vindicate her innocence. When lo! as she was just sinking, the Virgin appeared to her walking on the water, and conducted her safe to land, when looking upon the infant, whom she still held in her arms, she found its colour changed to a more than usual whiteness.

The following history from Gregory of Tours occupies another division of these paintings:

In the reign of Constantine the Great, when magnificent temples were, by his command, erected to the true God in different parts of the Roman empire, it happened, that in building a certain church, in Gaul, consecrated under the patronage of the Blessed

Virgin Mary, some columns of such prodigious bulk were prepared, that no force of man was able to raise them up to their proper place. In this extremity, when all human help failed, the Blessed Virgin appeared to the chief workman in his sleep, and after reproaching him with his diffidence, taught him the use of a certain machine, consisting of pullies, ropes, &c. by means of which she assured him that three children from the adjoining school should achieve the work in question. The machine is therefore constructed according to the directions of this heavenly visitant, the three children are brought to work it, and every one sees with astonishment these infants performing a feat of strength which so many able men had abandoned in despair. In the picture, the master builder, with his square and other implements of his profession, is seen kneeling before the Virgin, who, by the expression of her fingers, seems explaining something to him. Near the walls of the church the children also appear working their machine with great cheerfulness and success.

The following miracle, which is said to be extant in the monuments of the church of Burburg, near Dunkirk, in the Low Countries, has also been recorded by the painter of this chapel. In the year 1383, Charles the French king, having beat the Flandricans at the

battle of Rosbec, and taken the adjoining town of Burburg, gave it up to his soldiers to be pillaged, with the exception, however, of the churches, which, with all that belonged to them, he commanded to be preserved inviolate. But, in the heat of military licentiousness, this exception was ill attended to. In the church of St. John the Baptist in particular, a certain soldier, of the province of Bretagne, who had forcibly entered it, endeavoured to demolish a statue of the Virgin, in order to make spoil of it, thinking from the golden ornaments with which it was covered, that it was entirely composed of that precious metal; but the first blow proved fatal to him: he fell down dead at the foot of the statue, and his body contracted that stiffness and solidity which no weapon whatever could make any impression upon; at the same time, a copious effusion of blood issued from the statue, in the same manner as if it had been from the wound of a human body, which a poor woman who was praying in the church wiped up with her veil; but in such a manner that the statue ever after retained the bloody marks of the soldier's violence; while no kind of washing could ever efface the appearance of blood from the woman's veil. In the picture, the soldier is seen hurling a stone at the statue of the Virgin, and the same soldier is seen in another

place, dead and stiff on the ground. The poor woman, of whom mention has been made, is seen upon her knees.

On the subject of the inscriptions that accompanied these paintings, it is to be remarked, that, at the end of most of them, there appears to be a reference to an account of them, which was probably contained in some legend well known at the time, though not to be met with now, either in the cathedral library or any where else. Many of the inscriptions might still be made out by any one that would take the necessary pains, and who, besides, being skilled in the black letter, was also acquainted with the usual abreviations of the monkish writers.

Of the merit of the paintings themselves, it may be said, on the authority of a gentleman whose merit in a sister art has received the highest mark of distinction, (Warton the poet) that had these compartments been entire, they would form the most valuable pieces in this kingdom of the age in which they were executed. The motive for defacing them must have been either a notion of the impropriety of paintings in general in churches, or of the idolatrous tendency of these in particular. The former opinion, which long prevailed, is now almost universally ex-

ploded. In effect, religion in all its branches may be too much refined, as well as too much encumbered, nor is the proper medium to be calculated to the understanding of philosophers, but to that of the bulk of mankind. With respect to the latter, there are many still who think they cannot form too gross an idea of the religion of our ancestors, particularly with respect to the articles of images and pictures, and that of their devotion to the Virgin Mary. But it is those only who have not sought for their doctrine in the decisions of their councils, and the writings of their most orthodox divines, who are inclined to judge so unfavourably of them; or who can suppose their pictures were intended for worship; or that their respect to the Blessed Virgin approached to the nature of divine honour. A pious credulity which seems to have given credit to the stories here delineated, might, it is true, have led individuals into errors; but, in the canons of councils, and the writings of orthodox divines, nothing is to be met with extravagant, or superior to the dignity of a saint, who, at the same time that she was a mere creature, was pronounced by a heavenly oracle to be full of grace, and blessed through all generations.

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